

January 2, 1961.

My dear Mrs. Halpert,

What a lovely and most delicious gift! Thank you very, very much for remembering me at Christmas time. I do appreciate your thoughtful - very very much. My friend and I enjoyed every drop of this fine liquor and I was thinking of you and wishing you all the best for good health and happiness, on New Years Eve we drank it!

Hope you got a good rest and had a wonderful evening in your new dress.

Looking forward of seeing you and thanking you in person.

Very sincerely
Yours

Ruee.

P.S. I did not empty the bottle yet!!

MARYVILLE, TENN. Maryville College	Apr. 17 - May 6	Modern European Prints
MEMPHIS, TENN. Brooks Memorial Art Gallery	Jan. 20 - Feb. 20	Contemporary Japanese Prints (Japan Society, Inc.)
MIDDLETOWN, CONN. Wesleyan Univ.	January	Acquisitions of the Davison Art Center Coll.
MILWAUKEE, WISC. Art Center	Jan. 1 - 22	Collection of John J. Reiss
	Jan. 19 - Feb. 19	Prints by Munakata
	Jan. 1 - 11	Chiaroscuro Woodcuts
MINNEAPOLIS, MINN. Institute of Arts	Jan. 25 - Mar. 6	Japanese Prints
	Apr. 15 - May 14	Fantin-Latour Lithographs (STES)
MODESTA, CAL. Free Library	January	Print Makers Soc. of Cal.
NASHVILLE, TENN. Watkins Institute	Jan. 12 - Feb. 2	A College Collects: Japanese Prints (Oberlin College; AFA)
	Mar. 14 - Apr. 4	Unique Impressions (AFA)
NEW LONDON, CONN. Lyman Allyn Museum	Feb. 26 - Mar. 26	German Expressionist Prints
NEW YORK, N. Y. Grolier Club	Feb. 22 - Apr. 9	Lewis and Clark Exhib. including prints
	Apr. 19 - May	"Imagerie Populaire"
International Graphic Arts Soc.	Jan. - Apr.	Contemporary American, Japanese, & European prints
Metropolitan Museum of Art	Jan. 5 - 16	"Nativities and Adorations" (Mus. Coll.)
	Jan. 16 - Apr. 9	Italian Prints (Mus. Coll.)
Museum of the City of New York	Jan. - Apr.	Permanent display, especially Currier & Ives
Museum of Modern Art	Mar. 1 - May 7	Max Ernst - 1-man show
	Continuous	"A Bid for Space"
Pratt Graphic Arts Center	Jan. 1 - 15	Iowa Print Group
	Feb. 1 - 15	Prints by Hans Fischer "FIS"
	Mar. 1 - 30	Prints by Invitation
	Apr. 10 - 30	Annual Exhib. of P.G.A. Center

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January 12, 1961

Mr. Joseph L. Tucker
1830 Beattmen's Bank Building
St. Louis 2, Missouri

Dear Mr. Tucker:

I am delighted that you and Mrs. Tucker will be in town on the 23rd.

I look forward to seeing you during your visit. Do call me when you come in.

Sincerely yours,

EGH:gs

January 9, 1961

Gertrude Rosenthal
Senior Curator
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Miss Rosenthal:

Thank you for your confirmation.

In reference to my previous list I find that in addition to the Harnett and the four paintings you listed we had a Ratner and a Dickinson. Did you decide to eliminate them? I shall await your reply before making our consignment invoice.

I hope the show will be a great success.

Best regards.

Sincerely yours,

EGH:ga

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STEPHEN A. STONE

180 Elgin Street
Newton Centre, Mass.
January 6, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

The Stone family has returned from its travels, sound of wind and limb. I wonder if the hectic pace has slowed down enough for you to be able to find a copy of the Foundation by-laws which we discussed the last time we were together in New York.

We hope to see you soon, and, in the meantime, Sybil joins in sending warmest regards.

Sincerely yours,

Stephen Stone

SAS:M

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

in any way on these criteria.

I am sending a copy of this letter to Edith, but I have the feeling that she will be as disappointed as I am. I am also returning your 15 pages of manuscript.

Cordially,

Harold Strauss

Frank Getlein, Esq.
713 Spruce Brook Road
Berlin, Connecticut

MS:100

cc: Edith Halpert

enc: 20.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

misc artist

January 10, 1961

Mr. John Saporita
3769 Carter Ave., 2Fw
St. Louis 7, Missouri

Dear Mr. Saporita:

In reply to your recent request for information pertaining to an exhibition at this Gallery, it is with regret that I must inform you that we are not considering the addition of any new artists at present, and are concentrating our efforts exclusively on those artists listed at the bottom of the stationery.

May I suggest that you address an inquiry to Betty Chamberlain Associates at 853 Lexington Avenue, New York, who provides a service for artists to advise them which galleries might be most interested in their work. I understand that there is no charge for this service.

Thank you for your letter and for allowing us to see examples of your work.

Very truly yours,

John E. Brown
Assistant Director

JEB:gs

Enclosures: slides

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P

**THE
FIRST NATIONAL BANK**
OF SAN DIEGO
OLDEST BANK IN SAN DIEGO

SAN DIEGO 12, CALIFORNIA

TRUST DEPARTMENT

January 9, 1961

#1291

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Re: Estate of Ann R.
Saklatwalla, Deceased

Dear Mrs. Halpert:

Please deliver the bronze head sculptured by Duncan Ferguson with proper care, protection and insurance coverage in the amount of \$300.00 to Mr. Edward Richards, 2045 Kearns Avenue, Pittsburgh 5, Pennsylvania.

We would appreciate your forwarding the bill for such shipment directly to us.

Very truly yours,

H. E. Parker, Jr.
H. E. PARKER, JR.
Vice President
and Trust Officer

HEP:j

cc: Mr. Edward Richards

*Buttman
1/20/61*

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Mr. Alfred V. Frankenstein

January 4, 1961

We are hesitant to impose upon your time and the time of your mother during the short visit on your part to see your mother. If another arrangement can be made or if you will be in Chicago on either the day before or the day after, we shall be glad to suit your convenience. If you have not advised us prior to the 29th of January, we would appreciate your calling either one of us and we will, as soon as possible, meet with you to discuss the picture and to permit your examination of it.

Mr. Dordan has advised me that Mr. Ostrander stated to him at the time of the purchase of this painting that he had obtained the painting from an art dealer in Philadelphia approximately ten days or two weeks prior to the date of Mr. Dordan's purchase, but Mr. Ostrander has refused to furnish Mr. Dordan with the name of such Philadelphia art dealer. In reply to your inquiry, we found no card or label on the back of this picture. It was unframed at the time of Mr. Dordan's purchase and a plain dark wood frame was placed on the painting at the time of its purchase in the Ostrander Galleries.

We shall be glad to have you keep for your files the blown up color print of the picture which I forwarded to you with my letter of December 13.

I am communicating with Mrs. Halpert upon your advice that the picture was her property and was stolen from her. Depending upon her position with reference to the matter and what action she may elect to take, our problem of proof in connection with the pending law suit may be answered without any testimony or evidence that the painting is not in fact the genuine work of Harnett.

Again thanking you very much for your courtesy and your reply and expecting to hear from you with reference to seeing you when you are in Chicago on or about the 29th of January, I am

Yours very truly,

OWB:RRS

O. W. BARNES

cc: Mrs. Edith Gregor Halpert

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS.:

On the day of , 1961, before me personally came EDITH GREGOR HALPERT, to me known, and known to me to be the individual described in, and who executed the foregoing instrument, and she duly acknowledged to me that she executed the same.

Notary Public

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS.:

On the day of , 1961, before me came , to me known, who being by me duly sworn, did depose and say that he resides at ; that he is the President of DOWNTOWN GALLERY, INC., the corporation described in, and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.

Notary Public

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS.:

On the day of , 1961, before me came , to me known, who being by me duly sworn, did depose and say that he resides at ; that he is the President of CORCORAN GALLERY OF ART, the corporation described in, and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.

Notary Public

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MR. AND MRS. ALBERT HACKETT
10664 BELLAGIO ROAD
LOS ANGELES 24, CALIFORNIA

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of December 10th
in regard to the Abraham Rattner painting,
SAG HARBOR #2.

We have had word from Mr. Gordon of the
Whitney Museum that they would like to have
Mr. Rattner's painting for their show in
April.

I shall write to Mr. Gordon, asking him
to arrange with you as to where the painting
will be housed until that time. It would
be foolish to send it here, of course.

I am enclosing a check for one thousand
dollars. Now we have a majority of the painting
over you!

In regard to insuring the painting, the
Insurance company wants a description
and an appraisal...so ridiculous. I think
it can wait until we get it out here, can it
not? Our policy is a floater covering all of
our paintings, and I believe that your bill
for the painting is surely enough of an appraisal.

With best wishes to you, from us both, and a good
New Year,

Sincerely,

Dana Goodrich Hackett
(Mrs. Albert Hackett)

January 10th, 1961

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Appraisal

January 13, 1961

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Mr. Jack Lawrence
229 E. 62nd Street
New York, New York

Dear Mr. Lawrence:

I am pleased to quote below the current market values on the pictures listed:

Emil Blanchard	GIRL WITH MANDOLIN	Oil	\$ 350.00
John Marin	APPROACHING THUNDERSTORM W.C.		150.00
Georgia O'Keeffe	FRONT OF RANCHOS CHURCH	Oil	8000.00
Don Shahn	TE DEUM, 1954	Drawing	550.00
Karl Zerbe	TWO DOORS	Gouache	700.00
William Zorach	YOUNG GIRL	Bronze	1800.00

Very truly yours,

THE BOWTOWN GALLERY
Director

EGH/1g

EXPÉDITEUR / AFZENDER

EM. QUERIDO'S UITGEVERSMIJ N.V.

SINGEL 262 - AMSTERDAM

NIETS INSLUITEN!

INDIEN ZULKS TOCH GESCHIEDT, DAN WORDT DEZE BRIEF PER BOOT / TREIN VERZONDEN

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPENT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

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January 10, 1961

Miss Marilyn Karnes
44 East 75 Street
New York, New York

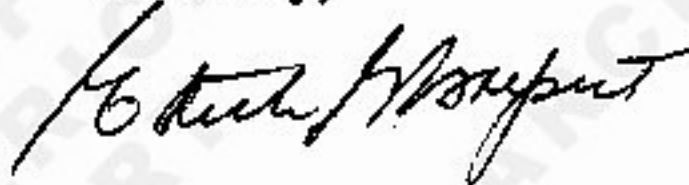
Dear Miss Karnes:

For some time we have been trying to locate you and have communicated with both the Whitney Museum and the American Federation of Arts since both organizations have borrowed the Zorach sculpture from you and had what we assumed was your latest address. We are therefore referring this to your 44 East 75 Street address, sending it via registered mail - return receipt requested in the hope that the Post Office will forward it to your current location.

As you can well imagine, Mr. Zorach has been somewhat distressed that no payments have been made for so long a period and I am therefore enclosing a later statement in the hope that you will send us a check at your earliest convenience. In any event, will you please communicate with us upon receipt of this note.

My very best regards.

Sincerely,



EGH/ig
enc:

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X
J
unto the said Corcoran Gallery of Art (hereinafter referred to as the "Donee") the title and ownership in and to the paintings and other works of art itemized and described in the schedule annexed hereto marked Exhibit A; and (b) does hereby agree to give and transfer unto the Donee the title and ownership in and to the paintings and other works of art itemized and described in the schedule annexed hereto and marked Exhibit B, said gift to be made as to each said painting or other work of art on the date (or prior thereto if the Individual Donor so desires) set forth opposite the same in Exhibit B annexed hereto, under the heading entitled "Dates of Making of Gifts". The said Downtown Gallery, Inc. (hereinafter referred to as the "Corporate Donor") does hereby give and transfer unto the Donee the title and ownership in and to the paintings and other works of art itemized and described in the schedule annexed hereto and marked Exhibit C. The Individual and Corporate Donors are sometimes hereinafter referred to as the "Donors". The said paintings and other works of art set forth in Exhibits A, B and C annexed hereto are sometimes hereinafter referred to as the "collection".

2. The Donee hereby accepts the foregoing gifts, and agrees to accept the gifts provided above to be made hereafter, subject to the terms and conditions hereinafter stated.

3. The gifts provided to be made hereafter by the Individual Donor as set forth in Paragraph 1(b) above shall be made in each instance by the Individual Donor executing and delivering to the Donee a written instrument setting forth that the Individual Donor gives and transfers to the Donee the title and ownership in and to the picture or work of art. In the event of the Individual Donor's death prior to the entire collection referred to in Paragraph 1(b) above having been so given, her executors or administrators

DEADLINE
FOR ENTRIES

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ART CENTER ANNUAL

The J. B. Speed Art Museum, Louisville, Kentucky

April 1 - 30, 1961

Eligible: Residents of Kentucky and Southern Indiana

Fee: \$3. Write: Mrs. Nelle Peterson, 2111 S. First Street, Louisville, Kentucky

43rd ANNUAL EXHIBITION OF ARTISTS AND CRAFTSMEN
OF THE WESTERN RESERVE, 1961

Cleveland Museum of Art, Cleveland, Ohio

May 10 - June 11, 1961

Eligible: Anyone residing in Cleveland and 12 neighboring counties.

Write: Mrs. Ann Tzeutschler, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland 6, Ohio

11th SOUTHWEST PRINT AND DRAWING EXHIBITION

Dallas Museum of Fine Art, Dallas, Texas.

January 22 - February 19, 1961

Eligible: Any artist resident for 6 months or longer in Arizona, Arkansas, Colorado, Louisiana, New Mexico, Oklahoma or Texas.

Two entries in any medium acceptable, excluding monoprint. No fee.

Write: Mrs. Leonard Hole, Dallas Museum of Fine Arts, Dallas 26, Tex.

9th ANNUAL EXHIBITION 180

Huntington Galleries, Huntington, West Virginia

April 23 - May 28, 1961

Eligible: Artists of West Virginia and those living within 180 miles of Huntington in Ohio and Kentucky.

Fee: \$4. Write: Huntington Galleries, Huntington, W. Va.

24th ANNUAL NORTH CAROLINA ARTISTS' EXHIBITION

North Carolina Museum of Art, Raleigh, N. C.

December 1961

Eligible: Native North Carolinians and other artists who have lived in the state for 12 months immediately preceding October 1961, or for a period of 5 years at some other time.

Write: North Carolina Artists' Exhibition, North Carolina Museum of Art, 107 East Morgan Street, Raleigh, N. C.

PHOTOGRAPHS, PRINTS, AND DRAWINGS IN NEW MEXICO

Museum of New Mexico Art Gallery, Santa Fe, N. M.

February 19 - April 11, 1961

Eligible: All persons residing in New Mexico

Entry forms must reach the Gallery by Jan. 6.

NORTHWEST PRINTMAKERS 32nd INTERNATIONAL EXHIBITION

Seattle Art Museum, Seattle, Washington

February 8 - March 5, 1961

March 28 - April 23 in Portland Art Museum, Portland, Ore.

Eligible: All fine print media, excluding monotypes.

Fee: \$2 per artist. Write: Seattle Art Museum, Volunteer Park, Seattle 2, Wash.

?

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Jan. 3

April 2

?

Jan. 13

Jan. 18

AUSTIN, TEX.
Univ. of Texas

Feb. 1 - 23

Contemporary Prints from
Great Britain (OSC)

Feb. 14 - Mar. 6

A College Collects: Japanese
Prints (Oberlin Col. - AFA)

BALTIMORE, MD.
Museum of Art

Jan. - Feb. 12

Master Prints: 15 - 20th Cent.
(Mus. Coll.)

Jan. 10 - Feb. 10

16th Cent. Prints (Mus. Coll.)

Feb. 14 - Apr.

Two Humanists: Goya and Kollwitz
(Mus. Coll.)

Feb. 22 - Apr.

20th Cent. American Prints:
Hayter to Peterdi (Mus. Coll.)

Feb. 14 - Apr.

History of Lithography (prints
from Mus. Coll.)

BEREA, KY.
Berea College

Mar. 5 - 27

"The Passion of Christ" -
Bernard Buffet

BOSTON, MASS.
Museum of Fine Arts

Jan. - Mar. 15

Italian Master Prints

Feb. 15 - Apr. 15

The Passion according to
Martin Schongauer

Mar. 20 - May 30

Ships and Sailing

BROOKLYN, N. Y.
Brooklyn Museum

January

European Prints from Mus. Coll.

Pratt Institute

January 16 - 31

Prints by students of M. Lasansky

CARLISLE, PA.
Dickinson College

Feb. 24 - Mar. 17

Two French Realists: Callot and
Daumier (AFA)

CEDAR RAPIDS, IOWA
Art Association

Mar. 18 - Apr. 8

International Prints: Cincinnati
Museum (AFA)

CHAMBERSBURG, PA.
Wilson College

Apr. 3 - 29

Modern German Prints (Carl Schurz
Memorial Foundation)

CHARLOTTE, N. C.
Mint Museum of Art

January

Clave Graphics

February

Johnny Friedlander Prints

March

German Expressionist Prints

April

Manuscripts

May

Goya

Public Libraries
of Charlotte and
Mechlenberg Co.

Jan. 1 - 31

Contemporary Japanese Prints
(Japan Society, Inc.)

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5000. —

Mrs. John C. Marin Jr. 15 Seminole Way Short Hills, New Jersey

January 9, 1961

Dear Edith,

Enclosed is a check for \$500 as first payment toward purchase of Bill Zorach's "Bathing Girl". She is a most welcome and beautiful member of our family.

#129-

Sincerely,

Norma & John

#216

Bathing Girl 1939

54

#129-

Frank Getlein

713 SPRUCE BROOK ROAD
BERLIN, CONNECTICUT

NEW BRITAIN YA 8-5636

January 4, 1961

Dear Edith,

Sorry I was unable to get down today; hope the opening was the usual smash hit and know that your talk will be. Dot's father is still in pretty rough shape, but I hope to get down next week, assuming that we hear from Mr. Strauss by then.

Actually, it's probably just as well I didn't come in. If you can read the enclosed carbon of the two chapters in 10,000 words that I sent to Strauss, you might make marginal notes of corrections, additions, deletions and so on. If I had come in we couldn't possibly have covered this ground between the opening and your departure for your talk. If this pleases Knopf sufficiently to sign the contract, we can get to work right away. I think we'll be able to push forward at a good rate.

Best wishes for the New Year. Let me know if you hear from Mr. Strauss and I'll be in on the next train if needed.

Sincerely,



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January 13, 1961

Mr. Otto W. Barnes
135 South LaSalle Street
Chicago 3, Illinois

Dear Mr. Barnes:

I have been away so much during the past two weeks that I have not had an opportunity to answer your letter earlier.

Frankly I do not want to be involved in what might become a law suit. Furthermore I do not agree with Mr. Frankenstein who incidentally obtained all the data and documents from me as well as my permission to publish the book. The documents I refer to are in the vault together with the complete manuscript of a book to be published at some future time. If upon rereading the letter at a more leisurely moment I feel I can take the time to do the research I shall be glad to cooperate.

Sincerely yours,

EGH:gs

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 9, 1961

Dear Edith:

I have had a good talk with the President of the Board of Trustees about our recent conversation in New York. We discussed, among other things, your feeling about the need of a wing to house the Gallery of 20th Century American Art, the possibility of other collection such as the Lowenthal's and the question of funds to operate and maintain the collections.

The interest of the Trustees is, of course, great. There are many problems to be discussed and resolved before we can proceed to direct negotiation. However, in order to advance swiftly beyond the stage of informal conversations, I really feel it would be helpful if you could write me a letter outlining your general thoughts on the matter.

I am asking this because the Trustees will be in a much better position to begin preliminary negotiations if they have a direct expression of opinion from you, the prospective donor. Until now, they have only received reports from me on each occasion that you and I have discussed it. Naturally, the letter you write will be in no way a commitment, yet it will give the Board a point of departure to achieve the purpose we both desire.

If you could write me within a week, I feel certain we can get the matter on the agenda for the Board meeting on January 30, 1961. The Board's next meeting after that date will be sometime in April. The matter is too important to delay until then.

With all best wishes,

Sincerely,


Director

HWW/jrb

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SEE S. HOILES
43 CARTERET AVENUE
TRENTON 8, NEW JERSEY

Jan. 6. '61 -

Dear Mrs. Halpert -

The beginning of a new year! And I hope it has much better things in store for you than the last one.

As I'm trying to straighten out my accounts I would appreciate a statement in regard to the paintings left with you last summer - listing the ones received and those sold, if any. I find my records are not adequate on that score, probably due to that trusty helper who skipped out on you.

January 9, 1961

Mr. Martin Friedman
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

I am delighted that you are planning to be in New York and hope that you can hold the evening of January 24th for dinner with me and possibly a few colleagues. This will be after the Whitney opening unless you have another engagement.

Now I would like to come down to some business details. As Harvey suggested we had O'Keeffe's "Lake George Coast and Red" restored and swore everybody to secrecy as the old girl would flip and would again insist on "no exhibitions". We advised the Fine Arts Conservation Laboratory to send the bill for the service directly to the Walker Art Center which I hope will honor it promptly unlike some of the other institutions. Incidentally did you remove the backing on the painting when you replaced the glass with plexiglass? We always retain the original backing because it has a good deal of documentation and particularly the title etc. in the handwriting of Alfred Steiglitz. If you still have it please ship it to us so we may replace it and then deliver the painting to the Whitney Museum.

I am writing this letter to you although all references to the O'Keeffe appeared in a communication from Harvey. I assume he is no longer in Minneapolis. Do you know where he can be reached in New York - Princeton Club? You see how lazy I have become.

I have something awfully amusing to tell you but will save it. Please remember to remind me.

Best regards.

Sincerely yours,

EGH:gs

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DAVID A. WINGATE - 350 FIFTH AVENUE - NEW YORK 1, N. Y.

January 3, 1961

University Press
11 Leon Street
Boston 15, Mass.

Gentlemen:

Since we prefer to be billed by the Downtown Gallery, we are returning your bill of December 15 and kindly request that you bill the gallery. The Downtown Gallery will then bill us.

Very truly yours,

Law.

David A. Wingate

DAW/rc

Enc.

cc Downtown Gallery

When you get their bill, please include their charges with yours for the paintings and other expenses. I note that you ordered 100 prints for yourself.

Baum

Jan. 2, 1961

Dear Aunt Edith,

I want to thank you for helping me have such a pleasant stay in New York. I really had one of the best visits ever, and that was due a great deal to you.

We are all resting up a bit today. Last night after we got in, I saw an eye doctor, and I have a big white bandage over my eye, because somehow it got all scratched up.

Tomorrow school starts, and I want to get in a little last minute studying.

Thanks, again, for being so nice, and thanks, also, for the stock.

Love, XXXX
Patsy

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January 8, 1961

Mr. Claude Traveras
Associate Producer
National Broadcasting Company, Inc.
RCA Building, Radio City
New York 20, New York

Dear Mr. Traveras:

In reply to your letter of January 3, we are glad to give our permission to you for the use of color reproductions of the following paintings in your television show scheduled for March 2 - under the title of "25 Years of Life" -

Georgia O'Keeffe - "White Canadian Barn #2"

Ben Shahn - "Paterson."

Sincerely yours,

EGH:ma

Jewish Community Center



EXECUTIVE DIRECTOR
HARRY SHANDLER

January 8, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In line with our policy of keeping our annual national art exhibitions purely educational, we have been introducing additional concrete art education.

In the past we have had lectures by Abraham Chanin, Bernard S. Myers, and Alfred Werner. Last year Grace Hartigan, Joseph Hirsch, Samuel Adler and Irving Marantz participated in a panel discussion.

This year we would very, very much like to have you. Your stature in the art world plus your knowledge of "The Soviet American Art Exhibition" would make a talk on this subject a new high in our seven year old program.

We are prepared to pay \$100.00 on an evening mutually convenient sometime between February 28 and March 13.

Sincerely,

Rose Rose

Mrs. Sydney A. Rose
Chairman, Fine Arts
Committee

SPONSORED BY THE BAYONNE JEWISH COMMUNITY COUNCIL

NATIONAL JEWISH WELFARE BOARD, THE N. J. FEDERATION OF Y. M. & Y. W. H. A.'S AND THE BAYONNE COMMUNITY CHEST

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 8, 1961

Mr. William F. Cummings
Aetna Casualty & Surety Company
111 Fulton Street
New York 38, New York

Dear Mr. Cummings:

Mr. Morton Rosenberg has just returned from a lengthy trip abroad, and has given me permission to send you a copy of the signed statement made by Laurence Allen.

Although Allen confessed to the theft of a specific sum, our accountant has reported, after checking with clients, and obtaining photostat copies of cancelled checks and receipts signed by Allen, a figure far in excess of the stipulated sum.

Also, the postscript which appears in the signed confession is very misleading; whether or not he appropriated the property for home use, we find a great many works of art missing. Because he neither destroyed or mislaid consignment invoices, as evidenced by the return of items which were not recorded as consigned, we have had great difficulty in making a final list of missing objects. No doubt, he made actual sales for which no bills were made, but were offered as personal property. In view of the large inventory which includes over a thousand prints, as well as the large quantity of paintings and sculpture, the checking has been a herculean task. As a matter of fact, I closed the Gallery completely for the four days between the two holidays, and we are now about ready to make the final report. I advised you previously that so many items were misfiled, mislaid, etc., that every once in a while, we are adjusting the list of missing items when we find a stray picture among used cardboard, etc. At the moment, I have a man working in the basement of the Gallery, handling every box, contained, file and paper, to make sure that no other objects have been deliberately hidden. We are about at the end of the check-up, and I expect to send you the list within the next ten days.

I am grateful to you for being so patient and understanding.

Sincerely yours,

SGH:mm

cc: Mr. Theodore Tausig
Mr. Morton Rosenberg

THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7650

January 5, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We would like to confirm the dates of our exhibition, Still Life: Fruit and Flowers. The show will open on March 7, 1961 and close on April 4. We understand that you have kindly consented to lend the following paintings:

Demuth, Flowers and Cucumbers
Marin, Moosewood Cape Split, Maine
Kuniyoshi, Peaches on Chair
Formal Flower Piece (painting on velvet, c. 1820)

Since Still Life with Lobster and Fruit by Harnett is now owned by Mr. Lawrence Fleischman, we shall contact him directly regarding the loan of this painting as you suggest.

With many thanks for your help and interest, I am

Sincerely yours,

Barbara Bull

Barbara Bull
Curatorial Assistant

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MRS. EDWARD A. MERRILL
16 ELM AVENUE
COLORADO SPRINGS, COLORADO

1 - 16 - 61

Dear Mrs. Halpert,

I am coming to you for help in locating a painting to sponsor for the 5th annual Contemporary Art Society show at the Colorado Springs Fine Arts Center as I did two years ago, at which time you sent me Carl Zuba's "Dark Angel" which came very near to winning the purchase prize!

I shall enclose one of our brochures to show you the type of art work we have purchased. Since two pieces of sculpture have been chosen for purchase in the past two years, I would prefer to submit an oil painting this year. Since we are pretty limited in funds, something not much over \$1,000.00 should be in the right price category for our smaller group.

If you could obtain something



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

January 13, 1961

Downtown Gallery
32 East 51 Street
New York, N.Y.

Joseph Struck
Helen Crystal
Rivine
atmanant life 50

LLOYD GOODRICH

Director

JOHN I. H. BAUR

Associate Director

ROSALIND IRVINE

Curator

JOHN GORDON

Curator

MARGARET McKELLAR

Executive Secretary

Dear Sirs:

We would like to order two glossy photographs each of the following with bill in duplicate:

<i>Bakert's</i>	Ben Shahn	<i>high</i> <u>Puddlers Sunday</u>	Coll. Mr. and Mrs. Albert Hackett
<i>key here</i>	" "	<u>O, When the Saints</u>	" " Fred Friendly
<i>23-166</i>	" "	<i>no</i> (dr) <u>Study for Nocturne</u>	" " Dan Melnick
<i>no</i>	" "	(wc) <u>Sacco-Vanzetti Demonstration</u>	Coll. Elmer Rice
<i>key here</i>	" "	<i>no</i> (wc) <u>Six Witnesses</u>	" "
<i>no</i>	" "	(wc) <u>Fallen Man</u>	Coll. Richard S. Stark 1952
<i>24-094</i>	" "	(dr) <u>Back of a Man</u>	" " "
<i>26-837</i>	Max Weber	<i>No</i> <u>Still Life with Two Tables</u>	Coll. William Goetz
	" "	<i>No</i> <u>Still Life</u>	Coll. Clifford Odets
	Jack Levine	<i>No</i> <u>1932</u>	Coll. Dalton Trumbo
	R. Marsh	<i>No</i> <u>Minsky's Chorus</u>	Coll. Mr. and Mrs. Albert Hackett
<i>23-558</i>	A. Rattner	<u>Sag Harbor, No. 2</u>	" " " " "
<i>no</i>	Zerbe	<i>no</i> <u>Closed Doors</u>	Coll. William Cullen
<i>16-196</i>	O'Keeffe	<u>Los Ranchos</u>	Coll. Jack Lawrence
<i>PG-77</i>	Kuniyoshi	<u>Lovers Pike</u>	" " "
<i>358</i>	Zorach	<u>Serenity</u>	" " "

Sincerely,

Ethel G. Nanni

(Mrs.) Ethel G. Nanni
Secretary to Mr. Gordon

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**SKOWHEGAN SCHOOL
OF PAINTING & SCULPTURE**

July - August - Skowhegan, Maine

36 East 23rd Street, New York 10, N.Y. GR 7-8239

January 16, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Edith:

I am writing to let you know we are planning our annual meeting of the Skowhegan School's Advisory Committee and that Aye Simon has asked that you attend the gathering at my apartment, 164 E. 72nd St., at 4.30, Tuesday afternoon, January 31. As you may know, we have had an exceptionally busy and successful year, despite the set-back resulting from the fire last August. I think you will be interested in seeing our new plans for the School Library and hearing about the re-building of the Frescoe Studio.

This is a period of change for the School, as we develop a more permanent form of organization which will maintain and continue the artistic policies that have made Skowhegan so successful. Your support and concern for the School in the past has helped to make its present stature possible and our gratitude and appreciation are indeed unlimited. We are, therefore, greatly looking forward to seeing you on Tuesday, January 31, when we will be able to discuss together plans for the coming year.

Will you please indicate on the enclosed card whether you will be able to attend?

Hope to see you January 31.

Love,

Bill

~~Bill Cummings~~

Please come Festival - how Xk do
15

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 6, 1961

Mrs. Samuel Berlin
40 E. 9th Street
New York, New York

Dear Mrs. Berlin:

Enclosed you will find a check to cover a credit balance which we have open on our books.

We are doing an end-of-year cleaning up bookkeeping job and hope you don't mind the check.

Thank you.

Sincerely yours,

lg
end:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 14, 1961

Miss Emily Genauer
243 East 49th Street
New York, New York

Dear Miss Genauer:

Because the paintings expected from O'Keeffe for her one-man show of recent paintings, scheduled for the period of January 10th to February 4th, have not as yet arrived due to unforeseen circumstances, we have hurriedly, but carefully, assembled an exhibition of new acquisitions.

The collection includes recently acquired paintings and sculpture by Leonard Baskin, Stuart Davis, Arthur Dove, Marsden Hartley, Kuniyoshi, Ben Shahn, Rhoda Sherbell, John Sloan, Niles Spencer, Joseph Stella, Mark Tobey, and Max Weber. In addition there are some extraordinary examples of American Folk Art dating from the late 18th Century to the mid 19th Century. One of the greatest figure-heads, two trade-signs, and other sculpture, as well as paintings in oil, watercolor and fractur are among the Folk Art objects.

Because of such short notice we have not published a catalog, and have not had an opportunity to send out the customary publicity release. I hope, however, that you will accept this special invitation to come in to see the collection on view. Many thanks.

Sincerely yours,

EGH:gs

January 8, 1961

Mr. William J. Dobbin
General Manager
Fine Arts Conservation Laboratories, Inc.
305 East 47th Street
New York 17, New York

Dear Mr. Dobbin:

Thank you for your letter of December 30.

Since I am not prepared to invest \$400 beyond the purchase price of the picture, may I suggest that you return the Stewart Davis painting "Interior" at your convenience.

I am enclosing another carbon copy of a letter to the Los Angeles County Museum, and this time hope that they will come through promptly.

Many thanks for your courtesies.

Sincerely yours,

RG
Hsm

Enclosure

Saltonstall

NORMAN BURWEN
COUNSELLOR AT LAW
ONE STATE STREET
BOSTON 9, MASS.
—
LAFAYETTE 5-3234

January 4, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

It was not my intention to change your policy of being a one-priced woman and I assure you I will keep it a secret.

Your offer of \$4,218.50 for the Weber is gratefully accepted. The picture is yours. Bill of sale is enclosed. Kindly make check payable to The Nathaniel Saltonstall Arts Fund.

Happiest of holidays to you. Sorry I missed you in Boston.

Sincerely,

Norman

NB/mf
encl:

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MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • ELdorado 5-1298

Conservation of Paintings

January 14, 1961

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
SUGGESTED RESTORATION:

Stuart Davis - "Interior", oil on canvas, 20" x 24", dated 1930.

Painting is extremely dirty and possibly has never been varnished. There are several areas of flaking with loosening of upper paint layer and losses in white area where artist overpainted his original color.

Painting should be lined so that there will be a firmer support for the paint layers and the tendency to flaking corrected. Apart from damage, lining should be considered because of the age of the painting and the dry and brittle state of the canvas. Painting will be placed on new stretcher with crossbars, surface cleaned, damaged areas repaired and the surface sprayed with Methacrylate resin.

If lining and new stretcher are omitted, cost would be -	\$75.00 ✓
If painting is lined as suggested above -	<u>\$135.00</u>

.....
(Sorry about the Dove - we will return it to you this week).

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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SOLINGER & GORDON
250 PARK AVENUE
NEW YORK 17

DAVID M. SOLINGER
EUGENE H. GORDON
PIERCE N. MCCREARY
JEROME GOTKIN
THEODORE STERNKLAR
PETER L. SZANTON

MURRAY HILL 7-1140
CABLE: SOLGORLAW

January 17, 1961

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

Dear Edith:

If Nathaly and Jack Lawrence are acceptable, as I am sure they will be, to the other directors, I suggest you invite them to the next meeting. The first order of business will then be to elect them directors. When that resolution has been passed they can join the meeting. The post card method has no legal validity and nothing would be gained by it in view of the procedure I suggest.

Your secretary is still sending communications to me at 33 East 70 Street. Please ask her, again, to change your records so that all mail will be sent to me here at the office.

With all good wishes,

Sincerely,

David M. Solinger

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January 9, 1961

Gene Thaw
The New Gallery
50 East 78th Street
New York, New York

Dear Gene:

One of our clients offered us several pictures which include a very handsome Paul Klee gouache measuring 15 x 11". A photograph of this is enclosed. The painting was purchased from the Hierendorf Gallery about 1946.

Would you let me know whether you are interested in this and what you would consider a fair purchase price so that I may pass the word along? We can of course have the original shipped to us promptly.

Best regards.

Sincerely yours,

EOH:gs

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January 9, 1961

Mr. Stephen Stone
180 Elgin Street
Newton Center 59, Massachusetts

Dear Steve:

Now that you have returned from your trip, I suppose it is timely to send you material in connection with my Foundation. I don't believe I ever read it previously, but in glancing through, I think it will be of some help to you. The papers include the certificate of incorporation, as well as the constitution of by-laws. Because of its broad concept, it was approved by the powers that be very promptly, as opposed to the many they hold in abeyance for a long time.

Since this is the only copy I have, and since I trust you implicitly, I hope you will return the documents to me as soon as you can.

Did you have a good time skiing with your family? I am still amused with the idea that the baby is a member of your team.

I finally made Boston. This was during the Christmas weekend and I certainly regretted that you-all were away at the time. It was really the most beautiful rest I have had for a long, long time, and I am always grateful to the Messrs. Ritz Carlton for making it so pleasant for me.

Please tell Sybil that Sara and I are on the last lap of getting someone to write the foreword for the catalog. I believe that the Kuniyoshi exhibition has been rounded up with great success - according to the final list I received from David.

Do come in soon. My very best regards and belated wishes for a very Happy New Year.

Sincerely yours,

RGH:na

stedelijk museum

gemeentemuseum amsterdam

2 January 1961

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet houthuysen

paulus potterstraat 13
telefoon 7321 66
no. 25284

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22

Dear Mrs. Halpert,

Thanks for your letter of December 28.
I am surprised that Mrs. O'Keeffe did not receive
my letter which I sent c/o your gallery on November 22.
Do you think it may have got lost?

As an exhibition of \pm 20 little watercolours of an
American painter whose name is not familiar to Europeans
would easily pass unnoticed I had thought to show her
work in our printroom at the same time when we exhibit
Marsden Hartley upstairs - now I have to look for another
opportunity to show Georgia's work and will let you know
when this can be.

With kindest regards I am,

yours sincerely,

W. Sandberg

W. Sandberg
~~Director~~ of the Municipal Museums
of Amsterdam

I very much regret that
this opportunity to show
O'Keeffe's work is lost
- several other painters (4)
promised to collaborate
- I'll come you
HW-AS
will

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**THE
DOWNTOWN
GALLERY**

STATEMENT

January 10, 1961.....195

32 EAST 51 STREET • NEW YORK
Telephone: PLaza 3-3707

Miss Marilyn Karnes

44 East 75th Street

New York, New York

12/2/58

\$4,000.00

12/5/58

1,000.00 Paid on account

\$3,000.00 Balance Due

NATIONAL BROADCASTING COMPANY, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

RCA Building, Radio City, New York 20, N.Y.

CIRCLE 7-8300

January 3, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

As Miss Sanford of our office discussed with you, we would like permission to use color reproductions of Georgia O'Keeffe's "White Canadian Barn #2" and Ben Shahn's "Paterson-Original."

These would be used in an art sequence on Life magazine's "25 Years of Life" television show which will be on the air March 2. These two paintings are among twenty which have been selected from the paintings which have been reproduced in Life over a period of years.

Your cooperation will be greatly appreciated.

Cordially,



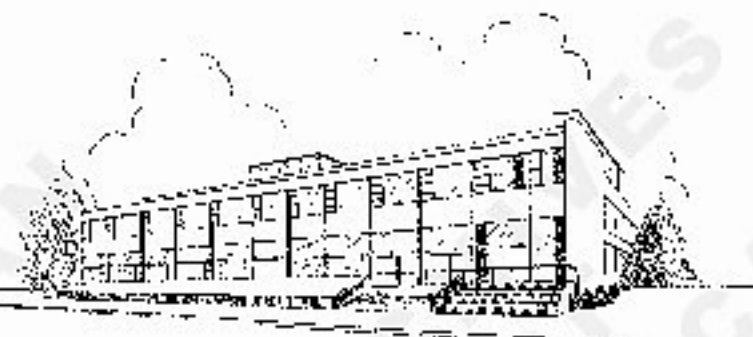
Claude Traverse
Associate Producer

CT/bm

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NEW HAVEN

Jewish Community CENTER



1156 CHAPEL STREET, NEW HAVEN, CONNECTICUT
TEL. UNIVERSITY 5-5181

LOUIS FEINMARK
PRESIDENT

LOUIS M. SHANOK
EXECUTIVE DIRECTOR

STANLEY SPRECHMAN
ASSISTANT EXECUTIVE DIRECTOR

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January 11, 1961

To The Director
The Downtown Gallery
32 East 51st Street
New York, New York'

Dear Sir:

The Center Library is planning an exhibition of Ben Shahn's works for a three week period in April (the 9th-29th). We are renting a graphics show from the AIGA and plan to add several paintings and drawings owned by New Haven residents, including the 8 foot drawing for the new Temple Mishkan Israel and colored photographs of the mosaics there.

Interest in Shahn's works has been greatly stimulated in the area and we feel confident that this will be a very well attended show. We should like to enquire if it is possible to borrow some of Shahn's works from your gallery for this period. The Center would handle the transportation but in the past the gallery has taken care of the insurance under a floater policy. We have had one man shows of Abe Rattner, Marc Chagall and Jimmy Ernst all borrowed from New York galleries and have sold things from each show. The Center normally takes only a 10% commission when the works are handled by a gallery, but we are willing to waive this if it would stand in the way of your lending the works as our prime objective is to present good exhibits by Jewish artists.

Each exhibition opens with a sherry hour on a Sunday afternoon and is usually attended by several hundred people, including Yale students and faculty as well as Center members and New Haveners at large.

I hope it will be possible for you to send us 10 to 20 pieces. We can accommodate paintings, drawings and graphics of almost any size. If there are any other questions you would like to have answered



Affiliated with the UNITED FUND • JEWISH COMMUNITY COUNCIL • NATIONAL JEWISH WELFARE BOARD

January 13, 1961

Miss Mary Gottlieb, Art Editor
George Braziller, Inc.
215 Park Avenue South
New York 3, New York

Dear Miss Gottlieb:

On November 15th we sent you three transparencies
of paintings by Ben Shahn.

If you are through with these would you be good enough
to return them? I should be most grateful to you.

Sincerely yours,

EGH:gs

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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LAW OFFICES
OTTO W. BARNES
THE FIELD BUILDING
135 SOUTH LA SALLE STREET
CHICAGO 3
FRANKLIN 2-3211

January 13, 1961

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Under date of January 4, 1961 I addressed a letter to Mrs. Edith Gregor Halpert, c/o Downtown Gallery, at the above address, with reference to a painting in possession of a client of mine, copy of which letter I enclose herewith.

With the thought that Mrs. Halpert may possibly be out of the city or away from home and that my letter of January 4 may not have come to her attention, I am writing to you asking that the letter be called to her attention or if she is away, if possible that someone in your organization may be able to reply to my inquiry in the letter of January 4.

The time for preparation for trial in the suit pending mentioned in the letter of January 4 is becoming short. May I respectfully ask that the letter be called to Mrs. Halpert's attention or, if possible, someone in the Downtown Gallery advise me with respect to the inquiries contained in the letter of January 4.

Very truly yours,

Otto W. Barnes

OWB:jlc

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January 9, 1961

Mr. Adolph Fine
2736 Hennepin Avenue
Minneapolis 8, Minnesota

Dear Mr. Fine:

In referring to my follow up file I find a copy of a letter addressed to you on December 5th. There is a reference to photographs which were enclosed.

If you are through with these would you be good enough to return them?

We have just received another painting from Davis and several new gouaches. If you plan to be in New York in the near future I should be glad to show these to you.

Sincerely yours,

EOH:gs

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January 9, 1961

Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

Our photographer finally returned from his holiday trip and delivered a few additional prints. I believe these were mailed to you last week.

Is there anything developing in connection with your prospective acquisitions? Would you like to have any of the paintings sent to you on approval? If so I shall be delighted to follow through promptly.

Best regards.

Sincerely yours,

EGH:gs

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or any of the items of the collection given by the Corporate Donor without its consent; nor during said twenty-one year period will the Donor exchange or sell any works of art given to the Donee as additions to the collection without the consent of the person who gave the same to the Donee or of his executor or his administrator in the event of such person's death.

(j) The Donee agrees to appoint immediately an Acquisition Committee whose function shall be to pass upon all works of art to be added to the collection, with a view to maintaining its high quality standards. No acquisition will be made to the collection for The Gallery of Twentieth Century American Art by way of gift, purchase or otherwise, unless previously approved by the Acquisition Committee. The members of the Committee shall consist of Bartlett Hayes, Edith G. Halpert (the Individual Donor), the person holding the office of the director of the Donee, and the person holding the office of the President of the Friends of the Corcoran Gallery. In the event of the death, physical disability or resignation of Bartlett Hayes or of Edith G. Halpert, his or her successor on the Committee shall be the person designated by him or her in a written instrument sent to the other members of the Committee, and in the absence of such designation, his or her successor shall be appointed by the remaining members of the Committee. The provisions of the foregoing sentence shall also apply to the members succeeding Bartlett Hayes and Edith G. Halpert, and to all their immediate and subsequent designees.

6. (a) During a period of twenty-one (21) years from the date hereof, in the event that the Donee shall fail to perform, keep or observe any of the terms, conditions, agreements,

tion thereof to the Donee, nor any further liability with respect thereto. In the event of damage to any item of the collection prior to the transfer of title thereto or delivery of possession thereof to the Donee, the obligation of the Individual or Corporate Donor to transfer title thereto or deliver possession thereof to the Donee shall be fully discharged by transfer or delivery of the damaged item.

(c) The Donors shall be entitled to the use, enjoyment, custody and control of the items of the collection until the dates hereinabove provided for delivery of possession of the respective items.

(d) The Donee, upon signing of these presents, will permanently set apart and dedicate a portion of its building to be used exclusively as a separate wing for the housing and display of the collection and additions which shall be made thereto with the approval of the Acquisition Committee as hereinafter provided, the portion so dedicated to consist of the galleries marked to both inclusive and the sculptured court, as indicated by the shaded areas shown on the plan annexed hereto and marked Exhibit D. The Donee agrees that said area will at all times be reserved exclusively for rotating exhibitions of the collection and said additions thereto, and that it will at no time be used for exhibitions of any other art or for any other purpose.

(e) The Donor will provide an independent entrance on E Street to the said area, thus permitting its use on days when the Gallery proper may be closed, which entrance will bear the name, inscribed in permanent letters, called "The Gallery of Twentieth Century American Art"; will redesign, refurbish,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

shall execute and deliver to the Donee assignments of the remaining items as soon after the appointment of said executors or administrators as may be practicable.

4. The Individual Donor agrees that possession of each of the items listed in Exhibits A and B annexed hereto shall be delivered to the Donee on the date (or prior thereto if the Individual Donor so desires) set forth opposite the same in said Exhibits under the heading entitled "Dates of Delivery of Possession". In the event of the Individual Donor's death prior to all of said items having been delivered, the delivery of the remaining items shall be made as soon after the appointment of her executors or administrators as may be practicable. The Corporate Donor agrees that possession of each of the items listed in Exhibit C annexed hereto shall be delivered to the Donee on the date (or prior thereto if the Corporate Donor so desires) set forth opposite the same in said Exhibit under the heading entitled "Dates of Delivery of Possession".

5. The Donee hereby agrees as follows:

(a) From and after the date hereof, the Donee will bear all expenses and costs in connection with all the items of the collection, whether delivered to the Donee or still held in the possession of the Donors, including those incurred in connection with the safeguarding, conserving, preserving, restoring and insuring thereof, and also the packaging, transportation and delivery thereof to the Donee, and the Donee will promptly reimburse the Donors in the event that they, or either of them, shall incur any expenses or costs as to the foregoing.

(b) The Donors shall have no responsibility or liability as to items of the collection, regardless of whether damage, destruction or loss results from their negligence or fault. In the event of destruction or loss of any item of the collection prior to the transfer of title thereto or delivery of possession thereof to the Donee, the Individual or Corporate Donor shall no longer have any obligation to make a gift or deliver posses-

for to publishing information regarding sales transactions, numbers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an item or volume is living, it can be assumed that the information is published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

January 16, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Although only a portion of its tour has been completed, the response to the exhibit THE DRAWINGS OF JOSEPH STELLA, to which you have generously lent your Abstraction, Night Fires, and Steel Mill, has been overwhelmingly enthusiastic.

In the short space of a year, which is the original time limit of the loans, it has been impossible to book the exhibition in many of the places that have requested it, particularly in the several museums on the West Coast. We feel it is most important to show Stella's work there since they have had so little opportunity to judge his remarkable accomplishment. I am therefore writing to ask if you would consent to extending the loan of your drawings through June 1962 so that we could accommodate these requests. If we extend the tour beyond 1961 the following itinerary would be established.

November 22 - December 12, 1961	William Rockhill Nelson Gallery of Art Kansas City, Missouri
January 2 - 23, 1962	City Art Museum of St. Louis St. Louis, Missouri
February 7 - March 7, 1962	Seattle Art Museum Seattle, Washington
March 19 - April 9, 1962	San Francisco Museum of Art San Francisco, California
April 24 - May 15, 1962	Phoenix Art Museum Phoenix, Arizona
May 30 - June 20, 1962	Municipal Art, City Hall Los Angeles, California

The exhibition will return to The Museum of Modern Art during the summer so that the condition of each drawing will be thoroughly checked before starting the second half of its tour.

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Museum of Art	Mar. 28 - Apr. 23	Expressionism in Graphic Art
	Jan. 3 - 27	European Prints (Mus. Coll.)
SANTA FE, N.M. Mus. of New Mexico	Feb. 19 - Apr. 11	Prints and Drawings in N.M.
SAN MARINO, CAL. Huntington Library	Jan. 1 - 31	"Durer, Rembrandt, and Goya
SANTA PAULA, CAL. Blanchard Library	March	Print Makers Soc. of Cal.
SCRANTON, PA. Everhart Museum	Apr. 1 - 30	French Art Exhibition Posters (West. Ass'n. Art Museums)
SEATTLE, WASH. Art Museum	Feb. 7 - Mar. 5	Northwest Printmakers 32nd Inter. Exhib.
Frye Museum	Jan. 1 - 15	The Bible: Chagall's Inter- pretations (AFA)
	Jan. 16 - Feb. 5	"Flavor and Fragrance" (AFA)
	Feb. 3 - Mar. 15	International Posters (AFA)
SEWANNE, TENN. Univ. of the South	Jan. 10 - 25	Creative Graphic Workshop of New York
	Jan. 28 - Feb. 15	Engravings by Giannetto Fieschi
SOUTH HADLEY, MASS. Mt. Holyoke College	Feb. 1 - 22	20th Century Japanese Prints (OSC)
STANFORD, CAL. Univ. Art Gallery	Feb. 7 - 26	Contemporary Prints from Holland (OSC)
ST. LOUIS, MO. City Art Museum	Jan. 1 - 31	Books and Prints (Gift of Henry V. Putzel)
	Feb. 3 - Mar. 31	3 St. Louis Printmakers: Bell Cramer, Leslie Laskey, David Durham
STOCKTON, CAL. Haggin Art Gal.	February	Print Makers Soc. of Cal.
STORRS, CONN. Univ. of Conn.	Apr. 23 - May 15	A College Collects: Japanese Prints (Oberlin College-AFA)
SYRACUSE, N. Y. Everson Museum	Apr. 21 - May	"Flavor and Fragrance" (AFA)
TALLAHASSEE, FLA. Florida State Univ.	Apr. 6 - 26	Two French Realists: Callot and Daumier (AFA)

NORMAN BURWEN
COUNSELLOR AT LAW
ONE STATE STREET
BOSTON 6, MASS.
—
LAFAYETTE 3-3234

January 13, 1961

Mrs. Edith Halpert
32 East 51st Street
New York City
New York

Dear Edith:

How else do you think I can earn a fee. The
Nathaniel Saltonstall Arts Fund is now tax exempt,
in case you know anyone who wants to give and is
bored with Harvard. Your check kindly acknowledged.

Sincerely,

Norm

NB/ml

* I refer to the "foundable document". Hh!
Should love to have lunch with
you when I come to N.Y.
a

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AF-A

January 14, 1961

Mr. Ad Falk
Janney Machine Corp.
438-444 Memphis Street
Philadelphia 25, Pa.

Dear Ad:

No, I have not forgotten. I wrote immediately to the Ford Museum and am awaiting a reply. In writing I suggested that we send the bulk of the Cushing material to Dearborn on a loan basis for further discussion. We could withhold the two large figures - Columbia and George Washington and send everything else. I can see no other way out. Of course I hope that the plan will be acceptable to Ford which is the only place I can think of large enough to store this amount of material. I plan to be in Detroit on February 1st and am staying on an extra day in order to discuss the situation further with the Ford Museum and with the Archives of American Art which is another possibility.

note:
Sturbridge Village

I am disturbed about holding you up. Is it possible to leave the molds where they are temporarily and pay a rental for the space? It seems wicked to make two moves. I shall phone you two days after this letter has been mailed to make sure that you have the previous information to discuss.

Happy moving, and best regards to you and Cecil.

Sincerely yours,

BQH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Bayonne Jewish Community Center

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January 2, 1961

EXECUTIVE DIRECTOR
BARRY SHANDLER

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In our phone call on Friday, December 30, I was referring to our Eighth Annual National Art Exhibition titled "Of Fame and of Promise" to be held at our Center March 6 through March 19.

The Exhibition Committee is inviting seven artists of national reputation to show and is asking each to propose two artists, preferably from New Jersey, whose present work deserves further recognition.

I spoke with Mr. Ben Shahn on Friday and he agreed to work with us. He indicated that only you would be able to tell us of the availability of a Shahn painting. Since our art program is purely educational we often show paintings already privately owned. A Shahn painting is important to the format of our exhibition and we will appreciate any help you can give us on this score.

May I take this opportunity to refer to our correspondence of January, 1960, in which you generously offered to consider being our guest speaker this year. We are prepared to pay \$100.00 for any evening mutually suitable during our exhibition period. Can you also accommodate us in this regard? Thank you.

Sincerely,

Sydney A. Rose
Mrs. Sydney A. Rose
Chairman, Fine Arts Committee

HENRY ABRAMSON
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MISS MOLLIE BAYHOFF
*JOHN J. BEDRICK, M.D.
*JESSE BLOCK
HARRY BLUM
CHARLES H. DEMBE
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MRS. MORRIS DROGIN
SIDNEY EPSTEIN
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MRS. JEROME J. ROSE
*SYDNEY A. ROSE
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BARNEY H. RUBINE
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*J. JEROME SCHNEIDERMAN
HENRY R. SCHNITZER
ALFRED B. SCOLNICK
NATHAN SEGUNDA
JACOB SIEGAL
MRS. NATHAN BUSKIND
*ABRAHAM S. TURTELTAUB
BEN WERTHEIM
LOUIS WIGDOR
MRS. HYMAN ZEIK
NATHAN ZINADER

*PAST PRESIDENTS

JOSEPH L. TUCKER
1930 BOATMEN'S BANK BUILDING
ST. LOUIS 2, MISSOURI

January 10, 1961

Downtown Galleries
32 East Fifty-First Street
New York, New York

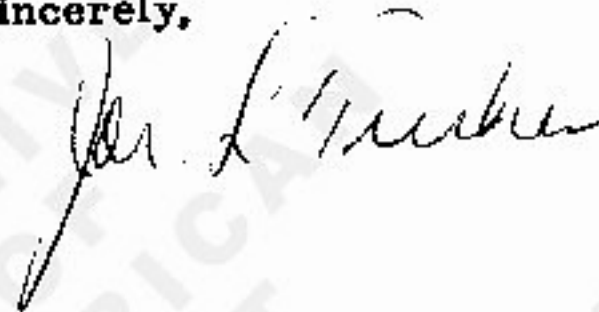
Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

My wife and I will be in New York for a week, beginning on January 23.

We hope you will have some time to see us in the
Gallery.

Sincerely,

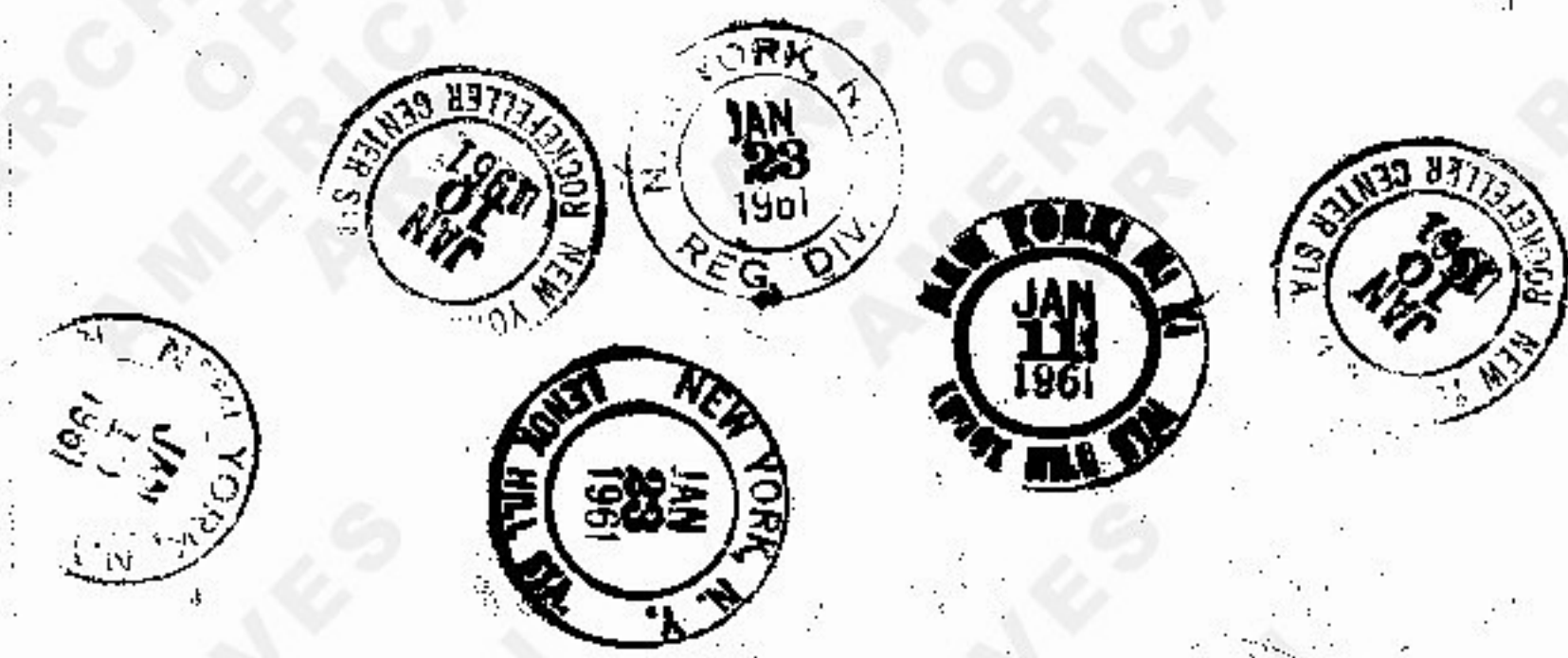


JLT:rbh

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THE DOWNTOWN GALLERY 32 EAST 51 STREET • NEW YORK 22, N. Y.





SWETZOFF GALLERY
123 NEWBURY STREET
BOSTON 16, MASSACHUSETTS

Hyman Swetzoff

REmote 6-1990

January 11, 1961

Dear Miss Halpert:

Thank you for your letter of January 8th. The five Bloom drawings arrived safely. However, the check was not with your letter.

I am sorry I missed you while you were in Boston recently. Hope to see you on your next visit.

At the end of this month I am moving the Gallery to a new address, 119 Newbury St.

Many thanks

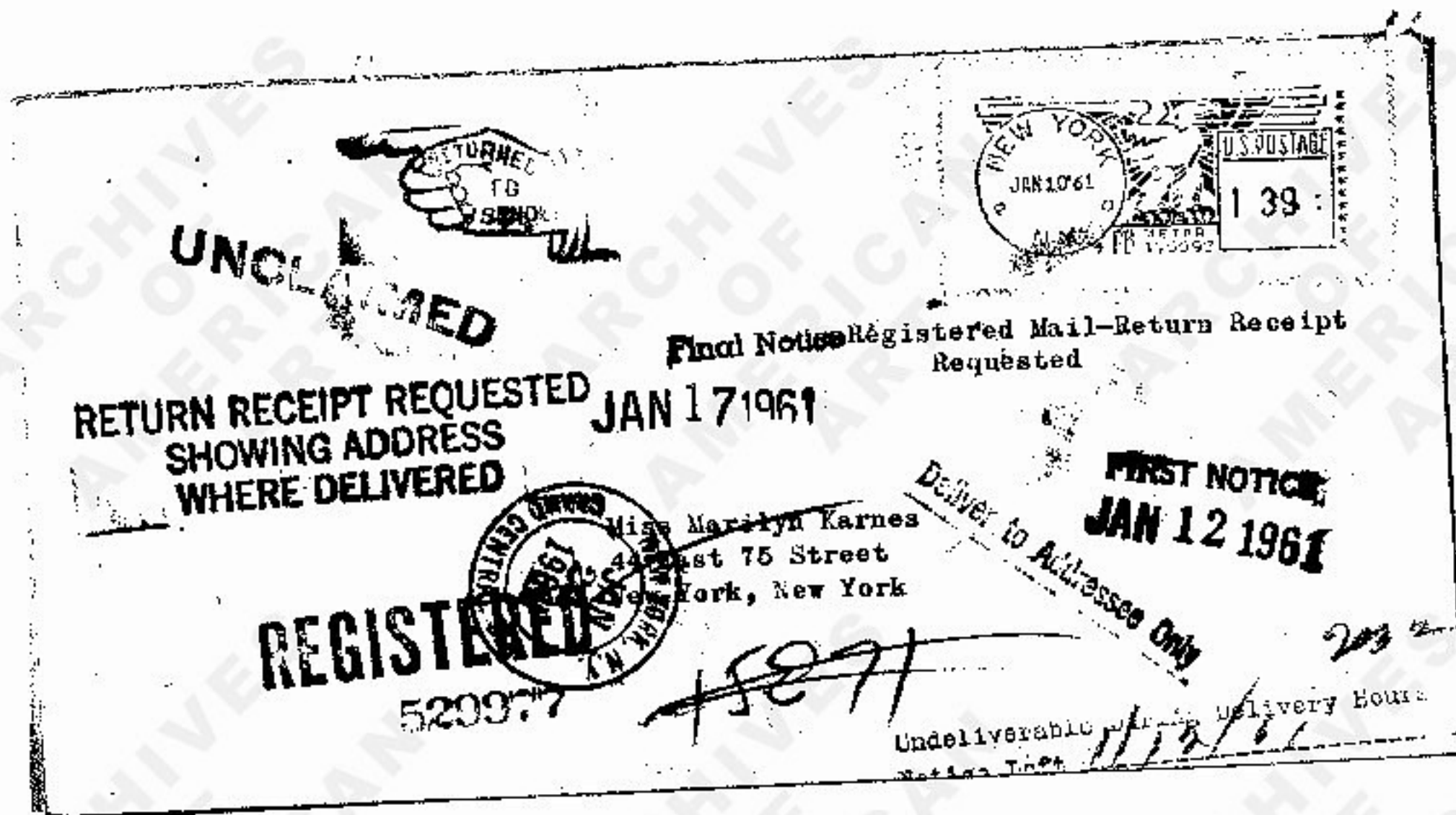
Sincerely

Hyman Swetzoff
Hyman Swetzoff
for 1961

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

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For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



January 9, 1961

Mrs. William Golden
Stoney Point
New York

Dear Gips:

Hallelujah! I cannot tell you how very happy I am with the news! I have a vague recollection of having met Will Burtin but can't remember which of the handsome gents he is.

How about bringing him up for a drink or dinner some evening? We don't have to worry about this old dame and I should really love to see you. I am glad about Tommy as it is very important for him as well to have a normal home life.

And so good luck and a very happy New Year.

Affectionately,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

January 4, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Much to my regret, we must return Water Swirl, Canandaigua Outlet by Arthur Dove.

While there was a good deal of discussion pro and con, I simply could not bring the board to a final decision. Therefore, I have no choice but to send it along to you.

I very much appreciate your allowing us to have the picture for consideration.

With kind regards,

Sincerely yours,

CEB

CEB:hr

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Boston University

CHARLES RIVER CAMPUS • 837 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

January 4, 1960

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I hope you have received a copy of the chronological list of paintings and drawings in the exhibition and pertinent information concerning the works. Since the secretarial situation here is very unstable, I am not certain whether the girl who was here last week had sent the material to you. I will enclose another copy herewith just in case.

I have just talked with Sybil, who returned yesterday from Switzerland. We are both anxious about getting started on the catalog. Please send information regarding this as soon as you can.

I have just received a letter from Elizabeth Navis, Trustee of the Murdock Estate with regard to the "Bouquet and Stove" picture in the Wichita Gallery. She said that we could not have it under any circumstances and expressed it in no uncertain terms.

In another couple of days I will have to confirm by telephone the situations of the people who have not as yet answered (Page 4 of the enclosed material). We are now getting out letters concerning pick-up and delivery.

Sincerely,

David Aronson, Chairman
Division of Art

DA:jcp

Enclosure (one)

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JAMES I. MCCLINTOCK
820 FORD BUILDING
DETROIT 26, MICHIGAN

January 16, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of January 13th.

I will be in New York either Thursday of this week, or
Monday or Tuesday of next week and will bring the Klee
along.

Thank you for your attention to the matter.

Yours sincerely,

James I. McClintock

JIMcC:mb

rior to publishing information regarding sales transactions,
dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 8, 1961

Dr. Michael Watter
1924 Rittenhouse Square
Philadelphia, Pennsylvania

Dear Michael:

Enclosed please find a copy of the Foundation Minutes recording the meeting held here on December 22.

I am enclosing also several checks for your signature; so that you are not bothered with letter-writing, why don't you just return the checks to me, and I will have my secretary take care of the necessary details.

Also, when you get around to it, will you answer my letter regarding the disposal of some of your paintings. I am eager to have the decision at this time, since I have just received word from an attorney representing a late client, whose family wants to sell the collection.

Best regards,

J. O. Davis

As ever,

EOH:nn

Enclosure

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January 13, 1961

Mr. James I. McClintock
820 Ford Building
Detroit 26, Michigan

Dear Mr. McClintock:

Forgive me for being so slow, but during the holiday period I was away a good part of the time and the other dealers I have in mind were also on vacation.

Leo told me confidentially that an auction which will include a large number of Klees is coming up shortly with the prospect that there will be a considerable price drop. Therefore I can advise you that it might be a good idea to dispose of your painting before if you think the price is agreeable.

In both instances the top figure of \$5,000 was mentioned. This would be a net figure minus a 10% service charge to the Downtown Gallery. The payment would be made promptly by the dealer. All this is of course based on the possibility of seeing the original before a decision can be made. Do you think you can bring the painting with you on your next trip? I can send it over and get an immediate decision. I am quite sure that the sale can be effected under these circumstances.

Would you be good enough to let me know your decision in the matter?

Sincerely yours,

EGH:gs

not to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 13, 1961

Mr. J. Watson Webb, Jr.
740 Park Avenue
New York 21, N. Y.

Dear Mr. Webb:

I very much appreciate your letter of December 19th. Because I too find it difficult to write about your mother, and because you indicated that there were so many details to attend to, I did not send you an earlier reply.

Indeed I should like to send the trade-sign to Shelburne, and from time to time might like to make additional gifts if the family and trustees approve. Next week I am shipping the trade-sign, a description of which is enclosed, addressing it merely to the Museum. I believe I advised you previously exactly where your mother wished to have it placed.

If you are still in New York perhaps you could take a bit of time out to drop in for a chat. Also while the Museum has no commitment whatsoever you might like to see the John Sloan painting which I purchased at your mother's request. It is in our current exhibition of new acquisitions and I am withholding it from sale, but if you feel that such plans are not to continue you might advise me in the near future so that the picture may be released. Please do not feel obligated in any way. I just felt that I should tell you.

I hope you and the rest of the family are making an adjustment to your loss which many of us feel keenly as well.

Sincerely yours,

EGH:gs
Enclosure

2 January 1961

My Dear Edith:

well now i feel a bit stupid writing the day after i've seen you and something like five days after meeting the first time. But i want to thank you for your gift---and that's really of great importance.

The new year's on its way---despite the fact that in writing six letters today i dated all '1960' (years having a way of having nothing at all to do with what we think)---and in it, the very best to you: what ever that may mean, what ever the wishes and dreams are.

In the city again by spring perhaps and then, without doubt, we'll get together, which is always a pleasure: you're so very much alive and in a world of deadmen that's of such great importance.

Thank you. Again, the best in the coming year. My love:

Rt

COPYED - BOPING

1. What is the purpose of the study?
 The purpose of the study is to determine the effect of the new teaching method on the students' learning outcomes.

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2007-08-08

[illegible]

COURT OF THE COMMONS
 HOUSE OF COMMONS

HOUSTON, TEXAS

discussed the same.
 Boyer testified that she was quite uncomfortable to be with the
 so he was constantly reminding her that she was exceeding the toler-
 amount, some times saying that she was too fat and that she was
 too old and that she was too fat.

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Staten Island, N.Y. S.I. Institute	To Jan. 8 Apr. 5 - May	15 color lithographs by F. Leger Prints by Frasconi, Worden Day, Misch Koh, Vincent Longo
NORFOLK, VA. Norfolk Museum	Apr. 1 - May 1	Flowers in Modern Color Prints
NORTHAMPTON, MASS. Smith College Mus.	April	Diderot and the Salon of 1761: Prints, etc.
NORTHFIELD, MINN. Carleton College	Feb. 1 - 27 Mar. 27 - Apr. 10	Original Graphic of Modern Masters Contemporary Prints from Norway (OSC)
OSHKOSH, WISC. Paine Art Center	Jan. 6 - 26 Feb. 25 - Mar. 30	"Medieval World" - Prints (AFA) Civil War Lithographs of Kurz and Allison
OXFORD, O. Western College for Women	Apr. 5 - May 5	Contemporary Japanese Prints (Japan Society, Inc.)
PITTSBURG, KAN. Kan. State College	Mar. 9 - 19	Prints by Charles Lederer
PHILADELPHIA, PA. Art Alliance	Jan. 1 - 18 Jan. 6 - 22 Feb. 20 - Mar. 12	Animals in Prints Avati: Aquatints and Mezzotints Prints by Dutch artist Maurits Cornelis Escher (L.J. Rosenwald Coll.)
	Mar. 8 - Apr. 2	Rose K. Becker: Monotypes
Museum of Art	Jan. 20 - Mar. 5 Spring	Aspects of Winter Modern Mexican Prints and Drawings
Pa. Acad. of Fine Arts	Jan. 22 - Feb. 26	156th Annual Exhib.
Print Club	Jan. 12 - Feb. 24 Mar. 6 - 25	Invited Competitive Exhib. American Color Print Society's open competition
	April	Prints by Domenico Gnoli
PHOENIX, ARIZ. Art Museum	Jan. 1 - 20 Feb. 1 - 25 Mar. 1 - Apr. 30	Contemporary Amer. Prints Graphics South of the Border The American City in Graphics
PLACERVILLE, CAL. Free Library	April	Print Makers Soc. of Cal.

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POCATELLO, IDAHO Idaho State College	Mar. 1 - 14	Contemporary Prints from Great Britain (OSC)
PORTLAND, ORE. Art Museum	Mar. 28 - Apr. 23	Northwest Printmakers (32nd Inter. Exhib.)
Jewish Community Center	Feb. 1 - 22	The Bible: Chagall's Interpretations (AFA)
P. State College	Jan. 19 - Feb. 2	The Golden Age in Holland (AFA)
PORT ARTHUR, TEX. Service League	Mar. 20 - Apr. 10	A College Collects: Japanese Prints (Oberlin Col. -AFA)
QUINCY, ILL. Art Club	Jan. 15 - Feb. 5	Two French Realists; Callot and Daumier (AFA)
RICHMOND, VA. Va. Mus. of Fine Arts	Mar. 17 - Apr. 30	Virginia Artists 1961 - (18 Biennial)
ROSWELL, N. M. Roswell Museum	April	Contemporary Prints from Yugoslavia (OSC)
SAGINAW, MICH. Saginaw Mus.	April	Contemporary Prints from Germany (OSC)
SALT LAKE CITY, UTAH Museum of Fine Arts	Feb. 14 - Mar. 6	The Golden Age in Holland (AFA)
SAN FRANCISCO, CAL. Achenbach Foundation	Jan. 14 - Feb. 14	Kaethe Kollwitz, Prints and Drawings
	Feb. 25 - Apr. 2	Lithography from Ingres to Picasso
	Apr. 8 - May 7	Old Prints (Coll. of Julius Landauer)
Art Association	Feb. 2 - Mar. 5	24th Annual Exhib.: Prints, drawings, sculpture
Museum of Art	Feb. 21 - Mar. 26	German Graphic Art: Broad- sides from World War I
	Apr. 5 - May 1	Flower Prints
S. San Francisco Public Library	April	Print Makers Soc. of Cal.
SAN MATEO, CAL. S.M. Co. Free Libr.	Jan. - Feb.	Print Makers Soc. of Cal.
City Library	March	Print Makers Soc. of Cal.
SANTA BARBARA, CAL. Museum of Art	Jan. 1 - 15	Prints by Rembrandt

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 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 50 years after the date of sale.

FV

AFA

January 8, 1961

Colonel E. W. Garbisch
Room 540, Chrysler Building
East 42nd Street
New York 17, New York

Dear Colonel Garbisch:

In my end-of-the-year clean-up, I came across a
consignment to you dated February 15, 1960 which
included a painting in pastel entitled "Child and
Dog." This was delivered together with the Andy
Meyer oil entitled "Columbian Naval Exposition
Review" which was billed in July and paid for.

Won't you please let me know your decision in
connection with the pastel; I shall be most grate-
ful to receive word from you in this matter.

My very best regards.

Sincerely yours,

ROH:ms

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may be published 50 years after the date of sale.

Mrs. Edith Gregory Halpert
32 East 51st St.
New York -

Beaver Dam Rd.
Elkirk, N.Y.
Jan. 3 - 1961 -

Dear Mrs. Halpert:

I know you will be very sorry to hear that my good friend, John B. Stillwell, has passed away. His death occurred in Papeete, Tahiti, on Dec. 27th; the cause, a heart attack. It was completely unexpected by either friends or family.

He was on a several months' tour of the Orient, by planes, Hawaii, Tahiti, the Fijis (?), Japan, Australia, Hong Kong, Thailand.

I am sure that you will remember him as a man of happy ways, ready laughter, & generous impulses.

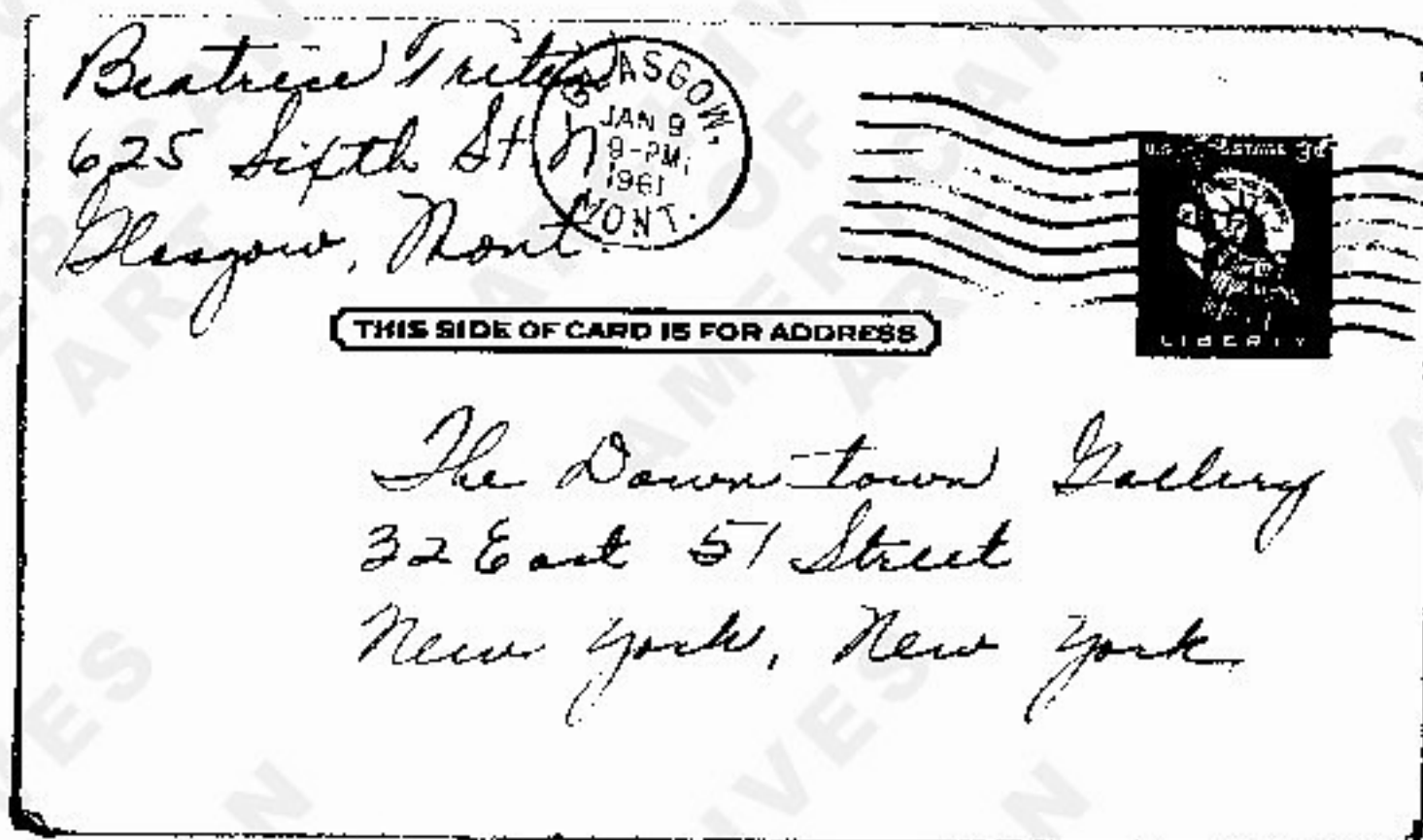
I shall miss him greatly.

Yours very sincerely

Carl Spinich

With all good wishes
to you for the new year!

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"WHERE TO SHOW"

These competitions are for prints exclusively or include graphics with other media.

National

DEADLINE
FOR ENTRIES

AMERICAN COLOR PRINT SOCIETY 22nd ANNUAL EXHIBITION
The Print Club, 1614 Latimer Street, Philadelphia, Pa.
March 6 - 25, 1961
Eligible: All printmakers; all color media
Write: Miss Caroline Murphy, 309 E. Highland Ave.,
Philadelphia 18, Pa.

Feb. 14

BROCKTON ART ASSOCIATION 4th ANNUAL WINTER SHOW
Bryantville, Mass.
February 18 - March 10, 1961
Eligible: All artists. Fee: \$3 per entry.
Write: Robert Collins, Box 97, Bryantville, Mass.

Feb. 11

AUDUBON ARTISTS 19th ANNUAL
National Academy Galleries, New York, N. Y.
January 19 - February 5, 1961
Eligible: All artists. Fee: \$5
Write: Mina Kocherthaler, Sec'y., 124 West 79th Street,
New York 24, N. Y.

Jan. 5

CALIFORNIA SOCIETY OF ETCHERS 46th ANNUAL EXHIBITION
San Francisco, Cal.
May 13 - June 11, 1961
Eligible: All artists residing in the U.S. All media except
monoprints. Fee: \$3.
Write: California Society of Etchers, Dennis Beall,
700 Goettingen Street, San Francisco 24, Cal.

?

CONNECTICUT ACADEMY OF FINE ARTS 51st ANNUAL EXHIBITION
Wadsworth Atheneum, Hartford, Conn.
March 4 - April 2, 1961
Eligible: All artists
Write: Louis J. Fusari, Secy., P.O. Box 204, Hartford 1, Conn.

Feb. 20

Regional

AKRON ART INSTITUTE 28th ANNUAL SPRING SHOW
Akron, Ohio
March 11 - April 16, 1961
Eligible: Anyone living, working or born in Summit, Stark,
Portage, Medina or Wayne counties.

Feb. 18

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Print Council of America

527 Madison Avenue
New York 22, New York
Phone: Plaza 5-3789

A non-profit organization fostering the creation, dissemination, and appreciation of fine prints, new and old

No. 13

PRINT EXHIBITIONS CALENDAR

Winter-Spring
1961

January 1 through April 30, 1961
.....

AKRON, OHIO Art Institute	Jan. 8 - 22	"Prints Unlimited" (Ohio State Univ.)
	March 11 - Apr. 16	38th Annual Spring Show
ALBANY, N. Y. Institute of History & Art	Mar. 6 - 26	The Bible: Chagall's Interpretations (AFA)*
ALBION, MICH. Albion College	Feb. 5 - 26	Retrospective exhibition of the work of Karl Schrag (AFA)
	Apr. 9 - 23	18th and 19th Cent. Prints from Mich. Collections
ALBUQUERQUE, N. M. Univ. of N. M.	Jan. 2 - 22	Contemporary Prints from Great Britain (OSC)*
ALFRED, N. Y. Alfred Univ.	Feb. 20 - Mar. 20	Contemporary Japanese Prints (Japan Society, Inc.)
ALTOONA, PA. Ivyside Gallery	Feb. 1 - 28	Graphic Arts of Sweden: 66 contemp. prints (NSS)*
ARCATA, CAL. Humboldt State Col.	March	Contemporary Prints from Holland (OSC)
ATHENS, GA. Georgia Mus. of Art	January	Contemporary Prints from Germany (OSC)
	February	Modern Prints: Holbrook Coll.
ATHENS, OHIO Ohio Univ.	Mar. 15 - 30	Prints and Drawings

* Key to Abbreviations

- AFA - The American Federation of Arts
- NSS - National Serigraph Society
- OSC - Oregon State College International Exchange Print Exhibits
- STES - Smithsonian Institution Traveling Exhibition Service

ter to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is he published 60 years after the date of sale.

January 13, 1961

Miss Paula R. Kloster
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

Upon receipt of your letter I selected several prints
for your consideration, and am sending two by Marin
and one by Shahn.

We have no drawings in the \$150.00 range unfortunately.

I hope that you will find what you desire in the group
we are mailing to you.

Sincerely yours,

EOH:gs

Not to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1961

Mrs. Stephen A. Stone
180 Elgin Street
Newton Center 59, Mass.

Dear Sybil:

Welcome home! Did you have a wonderful vacation?

Edith asked me to write to you for information urgently needed for the Kuniyoshi catalogue which she is working on between interruptions. May we have a complete and final list of the pictures (there have been additions to the list which we do not have a record of) with the correct courtesy line for each exhibit?

We would appreciate a prompt reply. In the meantime Harry, Patry, Edith and myself join in wishing you and yours a very Happy New Year. Hope to see you soon.

Sincerely,

Nathaly G. Baum

With all good wishes for
the New Year,

Sincerely,

Lee S. Hoiles

January 9, 1961

Mr. John Canaday
Art Critic
The New York Times
New York 36, New York

Dear Mr. Canaday:

This year, I indulged myself in a long holiday, and closed the Gallery for a period of ten days, starting with the 24th of December and ending January 2nd, thus, I did not see your letter earlier.

I was simply delighted with your note. No, this was not a payola; God forbid. I think much too highly of you to do anything under four or five figures. Some day it would be fun to report on the European practice which prevails among critics and which is considered perfectly legitimate and honorable, particularly in France. I well remember expressing amazement to Joseph Brummer when I saw the signature of a minister of France to a foreword which appeared in a catalog Brummer published in an exhibition held in his gallery. He calmly informed me that for \$200 more, he could have had the President of the Republic.

I also recall, now that I am in a reminiscent mood at the beginning of a new year, that Pascin, whose work we handled in the late '20s and '30s, asked me one day how much he was to pay Henry McBride for a magnificent review he wrote re an exhibition I held including several Pascin paintings. Pascin was stunned when I told him that such things don't happen in this country - at least not to my knowledge.

I sincerely hope that now with Art as a booming business reported in such publications as The New York Times, and stock quotations published in Life magazine and even in Art in America, to say nothing of Barron's Weekly, etc., our practices in the art world overall will not take on the coloration of the French method, but I have no fear of the payola system coming into the newspaper critics' realm.

Keep up the good work and keep socking!

My best regards and wishes for a very Happy New Year. Some day I hope to have the pleasure of having you join me for a drink at your convenience.

Yours sincerely,

EGH:nn

January 14, 1961

Mrs. Everett H. Jones
330 Westover Road
San Antonio, Texas

Dear Mrs. Jones:

It just occurred to me that you have not paid us a visit in a long long time. I do miss seeing you and hope that you are planning a visit to New York shortly.

I have just hung an unannounced exhibition which includes a painting I think you would be very excited about. We have no photograph but I am enclosing a catalog of an exhibition in which it is reproduced. It is in my estimation one of the outstanding New Mexico paintings by Sloan. I should love to have you see it.

And I look forward to a visit with you and Bishop Jones.
My very best regards.

Sincerely yours,

EOH:gs
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 14, 1961

Mr. John Canaday, Art Editor
The New York Times
229 West 43rd Street
New York, New York

Dear Mr. Canaday:

Because the paintings expected from O'Keeffe for her one-man show of recent paintings, scheduled for the period of January 10th to February 4th, have not as yet arrived due to unforeseen circumstances, we have hurriedly, but carefully, assembled an exhibition of new acquisitions.

The collection includes recently acquired paintings and sculpture by Leonard Baskin, Stuart Davis, Arthur Dove, Marsden Hartley, Kuniyoshi, Ben Shahn, Rhoda Sherbell, John Sloan, Niles Spencer, Joseph Stella, Mark Tobey, and Max Weber. In addition there are some extraordinary examples of American Folk Art dating from the late 18th Century to the mid 19th Century. One of the greatest figure-heads, two trade-signs, and other sculpture, as well as paintings in oil, watercolor and fractur are among the Folk Art objects.

Because of such short notice we have not published a catalog, and have not had an opportunity to send out the customary publicity release. I hope, however, that you will accept this special invitation to come in to see the collection on view. Many thanks.

Sincerely yours,

EGR:gs

THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3.7650

January 16, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In reference to our correspondence last fall we are happy to confirm your generous offer to contribute to our exhibition "Still Life: Fruits and Flowers" (March 7 - April 4) your paintings Flowers and Cucumbers by Demuth, Moosewood Cape Split, Maine by Marin and Formal Flower Piece (painting on velvet, c. 1820). I am very unhappy that we will not be able to take advantage of your kind offer to include the Rattner and the Dickinson, and we are even forced to do without the Kuniyoshi Peaches on Chair, but because of the postponement we have less room at our disposal and thus the exhibition will have to be a bit smaller than originally planned.

We plan to have our New York loans picked up Friday, February 17 and Monday, February 20 by Santini Brothers, who will transport them to Baltimore in their specially equipped and locked van, and hope that this is agreeable to you. We enclose loan forms and would appreciate it if you would complete and return them at your earliest convenience since our catalogue will have to go to press in the near future. We also would like to receive two glossy photographs of the loans as soon as possible.

Hoping to hear from you soon, I am with many thanks for your interest and help

Sincerely yours,

Gertrude Rosenthal

Gertrude Rosenthal
Senior Curator

Enc. Loan forms
GR:mc

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1961 J

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Whereas Edith Gregor Halpert, of New York City and Newtown, Connecticut, has devoted a lifetime of effort to the promotion of American art; is now desirous of dedicating a part of her personal art collection to the benefit and welfare of the public; and believes that said purpose would best be served by gifts thereof; upon the terms and conditions hereinafter set forth, to an established art museum specializing in American art and located in the Nation's Capital; and

Whereas the said Edith Gregor Halpert is the owner of all of the issued and outstanding shares of capital stock of Downtown Gallery, Inc., a corporation duly organized and existing under the laws of the State of New York, with its place of business at 32 East 51st Street, New York, N. Y., and

Whereas the said Downtown Gallery, Inc. owns a valuable American art collection and desires to make a gift of a portion thereof to the same art museum which will receive said gifts from the said Edith Gregor Halpert, and

Whereas the Corcoran Gallery of Art of Washington, District of Columbia, a non-profit educational institution organized under the laws of the District of Columbia, is desirous of acquiring said gifts; and by its board of trustees has expressed its acceptance of, and agreement to comply with, the terms and conditions of said gifts upon its part to be performed, as hereinafter provided.

Now, therefore, it is hereby provided and agreed as follows:

1. The said Edith Gregor Halpert (hereinafter referred to as the "Individual Donor") (a) does hereby give and transfer

January 16, 1961

Miss Beatrice Trites
625 Sixth Street, North
Glasgow, Montana

Dear Miss Trites:

In reply to your recent inquiry regarding prints, we do not carry early American material, but rather only modern American prints.

The following list represents the artists whose works are available, and the works range in price from about \$35 to \$200: Stuart Davis, Kuniyoshi, John Marin, Abraham Rattner, Ben Shahn, and Charles Sheeler.

Thank you for your card, and if we can be of further assistance please do not hesitate to write.

Sincerely yours,

John E. Brown
Assistant Director

JEB:gs

for publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

STEPHEN A. STONE

180 Elgin Street
Newton Centre, Mass.
January 16, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you very much for sending the Foundation documents. In order to avoid any possibility of their getting misplaced, I am taking the liberty of making copies and returning the originals to you herewith. If you are concerned in any way about having the copies floating around (one for me and one for my lawyer) please let me know and I will see to it that they are either destroyed or returned. I am sure that they will prove extremely useful to me.

Our skiing trip was completely successful but for our chagrin on learning that it cost us an opportunity to visit with you in Boston.

Our New York plans at the moment are a little vague, but, as you know, you can count on us to turn up from time to time.

We are all pleased with the wonderful progress on the Kuniyoshi exhibition.

Thank you for your good wishes. Sybil joins me in sending warm regards.

Fondly


SAS:M

Encs.

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STATE OF INDIANA
BALL STATE TEACHERS COLLEGE
MUNCIE

Department of Art

JANUARY 10, 1961

EDITH GREGOR HALPERT, DIRECTOR
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR MISS HALPERT:

THANK YOU FOR YOUR PROMPT REPLY TO OUR INVITATION. WE
ARE DELIGHTED TO BE ABLE TO USE THE WORKS OF SHAHN AND
RATTNER FOR OUR SMALL DRAWING AND SCULPTURE SHOW. IT
WILL ALSO BE QUITE ALL RIGHT TO SEND WEBER'S WORK.

WE ARE CONTACTING BUDWORTH AND SON, INSTRUCTING THEM TO
PICK UP THE WORKS OF THE INVITED ARTISTS IN THE NEW YORK
AREA FOR PACKING AND SHIPPING DURING THE FIRST WEEK OF
FEBRUARY.

LAST YEAR WE WERE VERY HAPPY TO HAVE WILLIAM ZORACH AS
AN INVITED ARTIST, AND WE ENJOYED HIS WORK VERY MUCH;
HOWEVER IT IS NOT OUR POLICY TO INVITE THE SAME ARTISTS
YEAR AFTER YEAR.

WE WISH TO EXPRESS OUR THANKS TO YOU FOR YOUR INTEREST
AND CO-OPERATION.

SINCERELY,


WILLIAM E. STORY
GALLERY SUPERVISOR

WES/DKY

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OTTO W. BARNES
135 South LaSalle Street
Chicago 3

C
O
P
Y

January 4, 1961

Mr. Alfred V. Frankenstein
c/o San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

I acknowledge, with thanks, your letter of December 31, 1960, in reply to my letter of December 13. The contents of your letter with respect to the painting in the possession of Mr. Leonard Dordan purporting to be a Harnett are most interesting and illuminating.

We note particularly your advice that the picture had belonged to Edith Gregor Halpert of the Downtown Gallery, New York, and that it had been stolen from her. This, of course, puts an entirely different light upon our situation here.

We have filed a suit against Mr. Edward O. Ostrander, formerly doing business as Ostrander Galleries on Green Bay Road in Winnetka, Illinois. He has recently gone out of business. In the suit we are seeking to recover the sum of \$300.00 which Mr. Dordan paid Ostrander for this picture on or about the 30th of October, 1958. Mr. Dordan obtained information indicating the painting in question was not the genuine work of William M. Harnett and immediately notified Mr. Ostrander of his rescission of the sale and demanded refund of the purchase price. Mr. Ostrander promised at various times to return the purchase price but failed to do so stalling the matter until we filed suit in April, 1960.

We note your advice that you will be in Chicago on January 29 and we shall be glad to meet with you at your convenience on that date. Mr. Dordan's address is 651 Hinman Avenue, Evanston, Illinois. My residence is 9000 South Laflin Street, Chicago 20. Mr. Dordan has an unlisted telephone number: UNiversity 9-2277. My phone number is BEverly 3-1251.

If you will advise us when we can meet with you, we shall be glad to keep such arrangement and Mr. Dordan will have with him the original painting in question for your examination.

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ELIZABETH S. STOKES
ANTIQUES
NORTH WEARE, NEW HAMPSHIRE

January 4,
1961

Dear Mrs. Halpert-

I purchased just previous to the White Plains Show, a pair of wood carvings of reclining lambs lying on a block-molded. They measure 13" across the lambs and 14 1/2" across the base and are 9" high. I really think they are something you would be interested in.

You probably won't remember but I called you the first day of the show (at White Plains) and told you of them, but you said you didn't think you could get there. I therefore put them away and wonder if you would be interested in seeing them before I offer them to the public, at the East Side Show. My booth is the same, Aisle A-5.

The price is \$250 for the pair.

Sincerely,

Elizabeth S. Stokes

Mrs. Edith Gregor Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, N Y

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January 8, 1961

Mr. Richard F. Brown, Director
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Mr. Brown:

Much as I dislike being a pest, I must persist in this matter, as we are being held responsible for the account, and I find it most embarrassing both ways.

I am referring to a bill submitted by the Fine Arts Conservation Laboratories for \$140. This was for the restoration of the Stewart Davis painting which was damaged in transit and which was covered under your Fine Arts Policy. Jim Elliott advised me that your insurance broker would take care of the matter promptly. This was many months ago, and if you will refer to your files, you will find a follow-up addressed to you on November 8.

A copy of the restorers letter is enclosed and I do hope that this matter can be attended to very shortly. Many thanks for your cooperation.

Do come in to see us soon. Best regards.

Sincerely yours,

RGH:ma

cc: Mr. W. J. Debbin

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ROSWELL WEIDNER, PRESIDENT
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THE FELLOWSHIP OF
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STS., PHILADELPHIA 2, PA.

Countdown Alley.
New York, N.Y.

Dear Mr. Halpert:

We would appreciate having ex-
amples of works by Stuart Davis
and Sheeler for the forthcoming
annual exhibition. In your letter
please let us know if these
will be available late in February
when our truck will pick up
works in New York City.

Thank you for your consideration

Ethel Ashton

No

PROPOSED PROGRAM - 1961
The Art of Collecting Art

1. January 17 How to Become a Proud Possessor.
2. January 24 Recognizing Today's Styles in Relation to the History of Art.
3. January 31 Economics of Buying Art.
Current values; resale, authentication and appraisal; buying from a gallery versus the ethics of buying direct; income tax advantages and donating art; buying on time; using advisers; buying at auctions.
4. February 7 Buying Art of the First Half of the Twentieth Century.
5. February 18 Buying Today's Art.
6. February 21 Buying Sculpture.
7. February 28 Buying Oriental Art.
8. March 7 Buying Prints; a Good Start in Collecting.
9. March 14 Buying Americana - Art and Objects.
10. March 21 Caring for a Collection: Lighting, Framing, Hanging, Arranging, and Restoring Paintings.

PROPOSED SPEAKERS

Mrs. Eero Saarinen, critic and authoress, Bloomfield Hills, Michigan.
Miss Emily Genauer, Art Critic, New York Herald Tribune, New York, N.Y.
Mrs. Edith G. Halpert, Downtown Gallery, New York, N.Y.
Miss Antoinette Kraushaar, of Kraushaar Gallery, New York City.
Mr. Alfred H. Barr, Director of the Museums Collections, The Museum of Modern Art, New York, N.Y.
Mr. Otto Gerson, of Fine Arts Associates, New York City, N.Y.
Miss Jean Gordon Lee, Curator of Far Eastern Art, Phila. Museum of Art, Phila.
Mr. Carl Zigrosser, Curator of Prints, Phila. Museum of Art, Phila.
Mr. Robert Carlen, Robert Carlen Gallery, Philadelphia
Miss Bertha Schaefer, A.I.D., Bertha Schaefer Gallery, New York City.
Mr. Theodor Siegl, Conservator, of the Phila. Museum of Art, Phila.

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HELENA, MONT. Historical Soc.	February	Contemporary Prints from Norway (OSC)
HOUSTON, TEX. Mus. of Fine Arts	Jan. 15 - Feb. 5	Work by Museum Print Group
	Mar. 1 - 31	Bayou Bend Coll. of Prints & Drawings
ITHACA, N. Y. Cornell Univ. White Mus. of Art	Feb. 5 - Mar. 20	Piranesi Prints
	Apr. 25 - June 1	Whistler's Etchings (Mus. Coll.)
LA JOLLA, CAL. Art Center	February	Prints and drawings by June Wayne
LEXINGTON, KY. Univ. of Kentucky	Jan. 4 - 23	Graphics '60: Masters of Intaglio - Hayter, Lasansky, Peterdi
	Apr. 16 - May 7	Lithographs by Ralston Crawford
LINCOLN, NEBR. Univ. of Nebr.	Jan. 15 - Feb. 15	Prints by Frank Cassara
LODI, CAL. Public Library	March	Print Makers Soc. of Cal.
LONG BEACH, CAL. Public Library	January	Print Makers Soc. of Cal.
LONG VIEW, WASH. Lower Columbia Junior College	Jan. 2 - 23	Contemporary Prints from Holland (OSC)
LOS ANGELES, CAL. L.A. Co. Museum	Mar. 22 - May 7	Pieter Brueghel Prints & Drawings
Grunwald Graphic Arts Foundation	Jan. 8 - Feb. 19	German Expressionists
	Mar. 5 - Apr. 16	French Masters: Watteau to Delacroix - Drawings & Prints
LOUISVILLE, KY. J. B. Speed Art Mus.	Feb. 3 - 24	Contemporary Prints from Yugoslavia (OSC)
	March	Contemporary Prints from France (OSC)
	Apr. 9 - 29	The Bible: Chagall's Inter- pretations (AFA)
Univ. of Louisville	Jan. 9	Recent Accessions
	Feb. 20 - Mar. 31	Prints and Drawings by Leonard Baskin
MADISON, WISC. Univ. of Wisc. Union Galleries	Feb. 1 - 20	Work by Alfred Sessler and Warrington Colecott



UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

File
ALLEN R. HITE ART INSTITUTE

Senf out

January 16, 1961

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In reference to our letter of January 10, we are indeed sorry about the delay in payment for the Shahn print. But due to the University Business Office procedures we must have a bill from your gallery before payment can be made.

Sincerely yours,

Margaret H. Rust

Margaret H. Rust
Department Secretary

MR

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UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS
DEPARTMENT OF PAINTING
ART CENTER WEST

January 12, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The brochure from the Corcoran Showing of your collection finally came yesterday and the biographical material contained therein will be very useful in making your introduction on the night of February 9th.

Thinking ahead to that time I decided to write and ask you to send a photograph of yourself that might be used in publicity prior to the event and also to enquire whether you would be interested in a local television or radio appearance while you are here. I'm not absolutely sure that such could be arranged but I thought that I would get your approval before trying.

A reservation has been made for you at the Hotel Utah in the centre of town and I shall be there to pick you up at the airport and generally act as chauffeur during your stay. Without wishing to make your visit too hectic we shall also arrange a cocktail party so that faculty and others will have an opportunity to greet you unless you have particular objection.

If you have any specific needs or requests of any kind do not hesitate to make them.

We anticipate your visit with great pleasure.

Sincerely,



Alvin L. Gittins, Head
Department of Art

ALG:mb

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Richard Hood
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Benton Spruance
Council

ACPS

AMERICAN COLOR PRINT SOCIETY

January 7, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
New York 22, N.Y.

Dear Mrs. Halpert:

We are again preparing our prospectus for the American Color Print Society's Exhibition. This will be our 22nd Annual.

The exhibition will be held at the Print Club as in the past from March 6 through March 25, 1961. This year's show should have a strong turnout by print makers as it is one of the few remaining open (to all print techniques) juried shows and the only one now remaining in Philadelphia.

We hope to again be able to include the Sonia Watter Award which has been a great incentive in the past. As our prospectus goes to the printers soon, may we hear from you about this.

Sincerely,

Richard Hood
President

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January 9, 1961

The Art Gallery
Hollycroft, Ivoryton
Connecticut

Gentlemen:

Since we do not have a subscription with you, we would appreciate your attaching copies of all advertising with each bill sent us. In this way we can keep our records in order.

Thank you for your kind cooperation.

Very truly yours,

Bookkeeping

lg



Boston University

CHARLES RIVER CAMPUS • 157 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

January 11, 1961

Mrs. Edith Halpert
32 East 51st. St.
New York, N.Y.

Dear Mrs. Halpert,

Thank you for your recent letter. We are very happy that you will lend to the forthcoming Yasuo Kuniyoshi retrospective exhibition.

Boston Truck Co. will pick up on February 14, 1961. Works will be returned on March 23, 1961. If there is any change of date, Boston Truck will be in touch with you.

Could you fill in the enclosed loan form and return to us at your earliest convenience, since it contains catalogue information which we must have immediately?

Many thanks for your kind cooperation.

Sincerely yours,

David Aronson
David Aronson, Chairman
Art Division

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

note to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 12, 1961

Mr. Hermann Warner Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Bill:

I am glad indeed to give you a brief tentative outline of the plan
I proposed to you during our several conversations regarding the
matter.

The reason I chose the Corcoran Gallery, aside from the fact that
I am devoted to the Director, is based on a careful analysis of
the overall situation in connection with American Contemporary Art
to which I have devoted thirty-five years of active service.

During this service I have had many foreign visitors at the Gal-
lery who invariably ask where they can see a cross section of
American Art. In every instance the only honest reply I can make
is Wichita, Kansas. This, believe it or not, is the only insti-
tution that always has on view a small but good cross section of
American Art starting with Pike, including some Folk Art, and on
to the present. While an American might be amused with this re-
ply, the foreigner asks where Wichita, Kansas is located.

This may seem preposterous, but it is true. The Metropolitan
Museum has probably the largest and most representative collection,
but an infinitesimal percentage of it is on view and particularly
so in the 20th Century group. Both the Whitney Museum of American
Art and the Addison Gallery specialize in the field. However, be-
cause the major part of each year is devoted to special exhibitions,
one-man, group, etc., little if any space is left for the collec-
tions which both have in excellent representation.

In traveling about as I have I am always impressed with the fact
that every capital has not only a gallery devoted to all art, but
also a separate museum of native art. While in Russia I was par-
ticularly embarrassed when my attention was called to the fact
that we, the richest country in the world, have no such institu-
tion. Thus my thinking about the presentation of my collection
has been colored by all the facts given above, and I feel it im-
perative that our capital should have such a museum. The National
Gallery (this recalls a smart crack made by the late John Sloan

(more)

EM. QUERIDO'S UITGEVERSMIJ N.V.
SINGEL 262 - AMSTERDAM

RK/VB

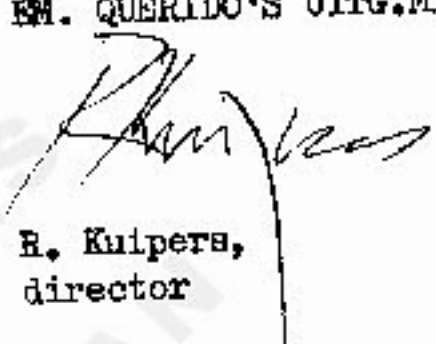
January 2, 1961.

The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.
USA

Dear Mrs. Halpert,

I thank you very much for your letter of December 28th.
I beg you to send me photographs of the cheapest serigraphs by Ben Shahn you have got.

Yours truly,
EM. QUERIDO'S UITG. MIJ. N.V.


R. Kuipers,
director

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CHICAGO, ILL. Art Institute	Feb. 19 - Mar. 19	"Flavor and Fragrance" (AFA)
CINCINNATI, O. Art Museum	Jan. 2 - 24	Picasso: 45 color linoleum cuts, 1958-60
	Jan. 16 - Feb. 28	Misch Kohn Retrospective Exhib. of Prints (AFA)
	Feb. 7 - Aug. 31	Memorial Print Exhib: Albert P. Strietmann Coll.
CLEARWATER, FLA. Art Center	Apr. 24 - May 15	The Golden Age in Holland (AFA)
CLEVELAND, O. Museum of Art	Jan. - Apr.	Prints and Drawings from Museum Coll.
CLINTON, N. J. Hunterdon Co. Art Center	Mar. 19 - Apr. 30	5th National Print Exhibition
COLUMBUS, O. Ohio State Univ.	Jan. 9 - 29	Drawings and Prints by Contemporary Americans (AFA)
	Feb. 5 - 25	Contemporary Italian Prints
COLUMBIA, MO. Univ. of Missouri	Mar. 1 - 26	Contemporary Prints from Germany (OSC)
COLUMBIA, S. C. Museum of Art	Jan. 1 - 15	Woodblock Prints and Enamels by Sid Rosenbloom
	Jan. 15 - Feb. 15	Original Graphics and Drawings for a Print Collection
CORLAND, N. Y. State Univ. College of Education	Jan. 5 - 25	Modern French Lithographs
	Mar. 3 - 30	Syracuse Printmakers Annual
CORVALLIS, ORE. Ore. State College	January	The Cat in Prints
	Feb. 20 - Mar. 10	Engravings by Ray French
	Mar. 31 - Apr. 22	Prints by John Henry Rock
	Apr. 24 - May 15	Prints by Robert Friemark
DALLAS, TEX. Museum of Fine Arts	Jan. 22 - Feb. 19	11th Southwestern Print & Drawing Exhib.
DAVENPORT, IOWA Municipal Art Gal.	Feb. 12 - Mar. 4	Drawings & Prints by Contemporary Americans (AFA); Unique Impressions (AFA)
DELAWARE, O. Ohio Wesleyan Univ.	Jan. 5 - 25	Ohio Printmakers 33rd Annual Exhib. (Dayton Art Institute)

DEADLINE
FOR ENTRIES

Nov. 8

SPRINGFIELD ART LEAGUE ANNUAL FALL EXHIBITION

Museum of Fine Arts, Springfield, Mass.

November 20 - December 18, 1961

Eligible: Artists of the New England states.

Fee: \$5. Write to Muriel T. LeGasse, Secretary, 463 Sunrise Terrace, Springfield, Mass.

WASHINGTON STATE ANNUAL ART EXHIBITION

Washington State Apple Blossom Festival, Wenatchee, Wash.

May 1961

Eligible: Artists of the Western states and Canada.

Fee: \$2. Write: Washington State Annual Art Exhibition, P. O. Box 950, Wenatchee, Wash.

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January 9, 1961

Mr. Edgar Breitenbach
Chief of Prints & Photograph Division
Library of Congress
Washington 25, D.C.

Dear Mr. Breitenbach:

As you requested we sent you a letter on December 8th enumerating the Shahn and Rattner prints which you were considering.

Would you be good enough to let me know whether any decision has been made? I am going through my follow up folder as you can gather and am eager to get all the pending matters settled.

Thank you for your cooperation.

Sincerely yours,

EGH:gs

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January 13, 1961

Mrs. James Penney
101 Campus Road
Clinton, N. Y.

Dear Mrs. Penney:

I cannot tell you how grateful I am to you for sending my favorite earring! You were so thoughtful and kind. Actually I never expected that it would be found what with all the gadding about I did that evening, walking through snow banks to and from the car, etc. Evidently the high collar of my dress loosened the so-called safety catch.

Also I want to thank you deeply for the lovely party which I enjoyed immensely. I hope that when you and Mr. Penney are next in New York you will give me the privilege of entertaining you. It will be so nice to see you again.

Sincerely yours,

EOH:ga

January 9th, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

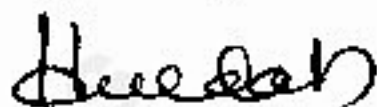
Railway Express picked up the remains of the ART FAIR on Friday and you should receive a delivery from Budworth shortly. I am enclosing a sales record and two receipt forms. I will appreciate your having the original of the receipt signed and returned to our registrar, Miss Joan Smith.

Our sales (sob!) were about the same as last year but with our new hard-nosed 25% commission I have hopes that we will break even on expenses.

Thank you for your cooperation in lending to the show. If I had any money I would have bought "Jordan's Delight Island" and the Demuth and the O'Keeffe "Sunrise" myself!

Best wishes for the new year.

Sincerely,



Huldah Curl
Assistant Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith ^{ATA} ^{at the Rockefeller Coll} ^{Wmshg, Va} ^[1961]

I plan to be in New York the 29th & 30th & I'd love to see you.

I plan to stay at The new Summit - E 51st at hex, so I am close by - leave a message for me on the 28th if I can see you on the 29th or the 30th -

Love Abraham -
Sincerely.
May -

LAW OFFICES
OTTO W. BARNES
THE FIELD BUILDING
135 SOUTH LA SALLE STREET
CHICAGO 3
FRANKLIN 2-3211

January 4, 1961

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I represent Mr. Leonard Dordan, a resident of Evanston, Illinois, who, on or about October 30, 1958, purchased from Edward O. Ostrander, doing business as Ostrander Galleries on Green Bay Road, Winnetka, Illinois, an original oil painting upon representation and belief that it was an original by William M. Harnett. Mr. Ostrander advised Mr. Dordan at the time of purchase that he purchased the painting from an art dealer in Philadelphia ten days or two weeks prior to the date of Mr. Dordan's purchase, but would not give Mr. Dordan the name of the Philadelphia art dealer.

Within two or three weeks after Mr. Dordan's purchase he obtained information that the painting was not a genuine Harnett. He rescinded the sale and demanded the return of the purchase price which was promised to him but has not been returned. Mr. Dordan still has possession of the painting and we have filed a suit against Mr. Ostrander upon rescission of the sale and demand for return of the purchase price. The suit is presently pending in the County Court of Cook County, Illinois.

In connection with the controversy I examined the book "After The Hunt" by Mr. Alfred Frankenstein. It appears that the picture in Mr. Dordan's possession is that described in Mr. Frankenstein's book under "Forgeries and Misattributed Pictures by Artist X" as "The Meerschau Pipe" - No. 6 at page 175.

I have communicated with Mr. Frankenstein and received a very courteous and interesting letter from him concerning this picture and his advice that he would be in Chicago on January

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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

January 5, 1961

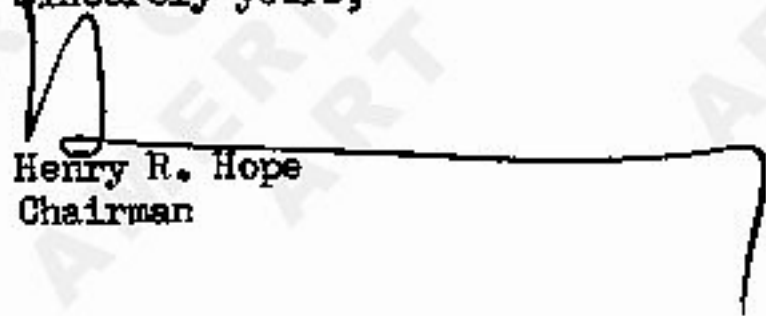
DEPARTMENT OF FINE ARTS

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am very glad that you will consent to lend the Laurent sculpture to our exhibition, and you have undoubtedly heard from Hayes who is making the shipment from New York. We will insure as requested.

Sincerely yours,


Henry R. Hope
Chairman

HRH:jj

P.S. I hope Jack Brown works out very well for you.

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January 8, 1961

Mr. Morton Rosenberg
22 East 40th Street
New York, N.Y.

Dear Mr. Rosenberg:

I trust that the enclosed is satisfactory.

The accountant advises me that Lawrence Allen phones him repeatedly and perhaps - though I feel no mercy whatsoever - we could send Lawrence \$1,000 or \$2,000 on account. I doubt whether it will exceed the amount held in trust and would be willing to take a chance on a small refund at this time, if that is agreeable with you.

Sincerely yours,

ROH:sm

Enclosure

22 East 40th Street
New York, N.Y.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

January 9, 1961

To Mr. Myron Bell:

I am certain it was as disappointing to you as it was to me that it became necessary for us to terminate our association of such short duration. It became apparent to both of us that the New York world required special skills developed over a period of years in this specific environment, as well as an aggressive personality to cope with all the problems that confront us in this unique business.

Since I felt immediately that the arrangement was unsatisfactory to both of us in relation to future possibilities, and accepted the fact that some of the responsibility for this error was mine, I agreed, during our conversation to pay you for a period of six months, instead of the term of your association. This is in accordance with the discussion we had collectively - you and I and you and our accountant, Mr. Joseph Laveman. The six months salary will represent full and final payment.

I am listing below the sums already paid to you:

	<u>Gross</u>	<u>Payroll Taxes</u>	<u>Net</u>
October 6, 1960	500.00	-	500.00
October 29, 1960	333.33	177.80	155.53
Nov. 20, 1960	833.33	177.80	655.53
Dec. 9, 1960	<u>1,666.66</u>	<u>355.60</u>	<u>1,311.06</u>
Total Paid	3,333.32	711.20	2,622.12
<u>Will Mail</u> January 15, 1961	<u>1,666.68</u>	<u>355.60</u>	<u>1,311.08</u>
	5,000.00	1,066.80	3,933.20

The final payment of \$1,311.08 will be mailed to you by January 15, 1961 since you wished to include this sum in your 1961 income. With this check you will have been paid a gross salary of \$5,000.

(over)

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January 12, 1961

University Press of Cambridge, Inc.
11 Lam Street
Boston 15, Mass.

Att: Mr. Spencer Cowan

Dear Mr. Cowan:

On December 30th I wrote you requesting the bill for the Wingate job and to date have not received same.

We are waiting to bill our customer and cannot complete it until we hear from you. Will you please mail us the bill and the photos to Mr. Wingate.

Thank you for your prompt attention to this.

Sincerely yours,

Bookkeeper

lg

F Print Council of America

527 Madison Avenue
Room 414
New York 22, New York
Phone: Plaza 5-3789

January 1961

To: All American Graphic Artists

From: Lessing J. Rosenwald

Re: PROPOSAL FOR A PRINT SUBMISSION CENTER

A memorandum explaining the basic idea of a proposed submission center for prints was mailed to you by the Council's executive secretary in May 1960. He received 730 postal card replies indicating approval - many of them with favorable comments added - and 60 cards and 6 letters expressing disapproval of the plan as presented. In spite of the overwhelmingly favorable response it was obvious that certain aspects of the proposal were not fully understood and, furthermore, that improvement of the plan would enlist even greater approval.

The objections and suggestions for changes were discussed at a special meeting called for the purpose on November 18, 1960 in New York. In addition to the Council's Advisory Committee for Artists (Messrs. Peterdi, Shahn, and Spruance) the Advisory Committee for Dealers and also several members of the Board of Directors joined me for that discussion.

The group came to the conclusion that the basic idea of the proposal is sound but it was agreed that a number of provisions should be added so that all the artists could agree with the purpose and objective of the center. Judging by the objections and the ideas for changes which had been submitted by the artists on the reply postal cards and in letters, the project had not been described in sufficient detail to make the whole concept clear to all those concerned.

Directors:

Adelyn D. Breeskin
Edgar Breitenbach
Jerry Bywaters
Ebria Feinblatt
Henry S. Francis
Egbert Haverkamp-Begemann
Bartlett H. Hayes, Jr.
Arthur W. Heintzelman
Harold Joachim
Una E. Johnson
Karl Kup
William S. Lieberman
Grace M. Mayer
A. Hyatt Mayor
Elizabeth Mongan
John Rewald
Jakob Rosenberg
Lessing J. Rosenwald
Henry P. Rossiter
Paul J. Sachs
E. Guenter Troche
Gustave von Groschwitz
Hudson D. Walker
Robert M. Walker
Carl Zigrosser

Lessing J. Rosenwald

President

Carl Zigrosser

Vice President

Hudson D. Walker

Treasurer

Adelyn D. Breeskin

Secretary

Theodore J. H. Gusten

Executive Secretary

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Pl note No

January 9, 1961

Downtown Gallery
32 E. 51 St.
New York City

Dear Sir:

I am writing you in the request for information pertaining to an exhibit of my oil paintings in your gallery.

I have been painting for fourteen years; three years (six painting sojourns) in Mexico. Enclosed is an art biography, and fourteen color slides.

I remain,

Very sincerely yours,

John Saporita

John Saporita
3769 Carter Ave., 2Fw
St. Louis 7, Mo.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 10, 1961

Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Dear Mr. Mirski:

Would you be kind enough to send us the dates of the
two Baskin drawings - "The Terrified Man" and "Head"
which were recently purchased by the gallery?

With all best regards,

Sincerely yours,

John E. Brown
Assistant Director

JEB:gs

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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January 11, 1961

Dear Mr. Getlein:

I must tell you quite frankly that I am very disappointed in these 35 pages of draft manuscript, ART DEALER IN AMERICA, which you sent me. I know that the manuscript is to be polished, and that factual details are to be checked, but the failings seem to me to be so fundamental that this kind of work will not remedy them.

The greatest failing is in tone and flavor. The introduction of famous and colorful personalities is flat and flavorless to the point of name-dropping. Relatively speaking, the introduction of Dr. Barnes is the best, but even that is not good enough. It seems to me that the stage setting for Edith's first encounter with Henry Ford is totally inadequate, and the story is not well told. The Rockefellers also seem poorly introduced.

I also object most strenuously to the jocular and colloquialism of the style, both in the dialogue and the narrative. I haven't done any research on the question, but I would wager a good deal of money that "to be loaded" in the sense of being rich ^{was} not current slang at the time you put the phrase into Winthrop Rockefeller's mouth, and the dialogue itself on p. 33 is very unconvincing.

I think you have thrown too much into these chapters, and treated each incident too ^{thin} simply. To do the job properly you need almost the talents of a distinguished novelist, to evoke the scene and flavor and the color of personality. I think that Edith's material is much too marvellous to compromise

Indicated

January 13, 1961

Miss Elizabeth S. Stokes
North Weare
New Hampshire

Dear Miss Stokes:

Thank you for your letter, and for your telephone call
preceding the exhibition.

I find it very difficult to get away these days, and
have been obliged to miss several of the large antiques
exhibitions. Therefore I am most grateful to the deal-
ers who communicate with me direct.

Is there any possibility of shipping me the carvings
before the East Side Show? If you can give me an add-
ress in New York where you could be reached I should be
glad to send our porter to pick them up and return them
to you promptly.

Do let me know.

Sincerely yours,

EGH:gs

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THE ALAN GALLERY

CHARLES ALAN
HOWARD ROSE

766 MADISON AVENUE AT 86TH STREET
NEW YORK 21, N.Y. LEHIGH 5-8113

3 January 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Again, a word of thanks for your generous loan of Arthur Dove's painting SEA GULL to our exhibition "The Romantic Temperament". As you may have heard, the exhibition was a great success and your loan - much admired - contributed greatly to make it so.

With best wishes -

Sincerely yours,



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22

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persons are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Robert E. Simon, Jr.

941 Park Avenue

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

7. Each of the Donors reserves the right at any time, and from time to time, with the consent of the Donee given on its behalf by the Acquisition Committee, to add items to the annexed schedules and to make further gifts. Any such additions shall thereupon be deemed included within the meaning of the word "collection" as used herein, and shall be subject to all of the terms and conditions as contained herein.

8. Except as hereinabove otherwise provided, whenever it is stated in this instrument that the consent, approval or designation of the Individual Donor may or shall be given, such consent, approval or designation in the event of her death shall be given by the person designated by her in a writing sent to the Donee, or if she shall fail to make such designation, then by her executors or administrators. The provisions of the foregoing sentence shall also apply to the person so designated by her, in the event of his death while serving on the Committee, and to his designee, and to all subsequent designees.

9. Except as hereinabove otherwise provided, this agreement shall be binding upon and inure to the benefit of the parties hereto, and their respective heirs, executors, administrators, legal representatives, successors, and assigns.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals this day of , 1961.

_____(L.S.)
Edith Gregor Halpert

DOWNTOWN GALLERY, INC.

By _____
President

(Corporate Seal)

Attest: _____
Secretary

CORCORAN GALLERY OF ART

By _____
President

(Corporate Seal)

Attest: _____
Secretary

R
E
G

January 8,

Dear Edith:

Returned recently from Southern vacation
and found your Greeting Card. The MOST
BEAUTIFUL OF ALL!!! The Black & White
was greater than all the color ones. Best

January 13, 1961

Mr. Lewis P. Cabot
99 Hammond Street
Cambridge, Massachusetts

Dear Mr. Cabot:

As you gather from the date of delivery, our shipment and your letter crossed.

If you would like to have the Marin reframed under our auspices I would suggest that you return it to us promptly for the exhibition and we could have it attended to on the return of the painting when sufficient time could be given to the matter. On the other hand we do not have to ship the painting to Des Moines as we can arrange for a substitute to avoid the trouble to you. In any event it is important for me to know immediately as the shipment to Des Moines is scheduled as of the 19th of this month.

All you have to do is telephone the Boston Truck Co., 197 1st Street, Cambridge, Mass., Kirkland 7-9655.

I am so glad that you had the opportunity of seeing part of the Phillips Collection. It is quite extraordinary; don't you think so? I might also suggest that on any future visit you ask the Curator at the Museum to show you additional paintings which are not on view. Phillips is always delighted to have such interest manifested.

Best regards.

Sincerely yours,

EGH:gs

Adolph Fine — Real Estate

2736 Hennepin Avenue

Taylor 7-3701

Minneapolis 8, Minnesota

January 12, 1961

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Replying to your letter of January 9th, we are sorry but
there were no photos enclosed.

Yours very truly,

Adolph Fine
Adolph Fine

AF:ml

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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January 16, 1961

The Honorable Philip H. Coombs
Assistant Secretary of State for
Educational and Cultural Affairs
Department of State
Washington 25, D. C.

Dear Mr. Coombs:

At last we have been able to re-assemble from various exhibitions the paintings which I promised to send to you. The list is now enclosed.

It is my understanding that the Department of State will provide insurance to cover these works of art from the time they are picked up at the gallery and/or warehouse until they are returned; that the cost of transportation from New York to Washington and return will be covered by the Department.

I also want to make certain that we may have the privilege of recalling individual items as they may be required for major one-man exhibitions, or in the event that the Corcoran Gallery may request that the gift be executed by obtaining physical possession of the works of art.

Sincerely yours,

EGH:ig
enc:

Mr. George D. Callar

page 2

January 14, 1961

was awarded First Prize at the World's Fair exhibition in 1939. If you are interested want you please communicate with David Aronson at Boston University, 857 Commonwealth Avenue, Boston 15, Massachusetts? So much of the expense has already been assimilated that the show should not be costly for you. The dates are listed in ^{the} news release.

Sincerely yours,

EGH:gs
Enclosures

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 8, 1961

Mrs. W. C. Holden
Assistant to the Director
The Museum
Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

As I advised you previously, Georgia O'Keeffe was off on a trip in the Orient and therefore I was obliged to delay the mailing of the photograph.

This has just been received from her and although O'Keeffe did not exercise the proper care in enclosing the print, I am sure that it will serve the purpose.

Under separate cover I am also sending you a copy of the Worcester Museum catalog of her recent one-man exhibition.

Sincerely yours,

EGH:ma

Mrs. Edith Gregor Halpert

January 17, 1961

ownership of the painting, circumstances of your loss of the painting, whether you have at any time subsequently regained the painting and thereafter sold it, is very important and material to my client in our present situation.

We would appreciate very much your reply only with respect to the specific inquiries as to the ownership of the painting and trust that we are not further imposing upon your time and courtesy in again addressing our inquiries to you.

Thanking you in advance for your consideration,

Very truly yours,

Otto N. Barnes

OWB:jlc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 8, 1961

Mr. Hyman Swetsoff
Swetsoff Gallery
123 Newbury Street
Boston, Massachusetts

Dear Mr. Swetsoff:

Just as I was about to leave for a lecture trip, the Boston truck called at the Gallery for a pick-up, and I now find the list of five Bloom drawings that were returned to you - rather unceremoniously.

The list is now enclosed together with the check for the one drawing which we picked.

May I take this occasion to express my gratitude for your kind cooperation. I had hoped to see you during the Christmas weekend, but wisely enough, you were closed all weekend including Saturday.

I shall look forward to seeing you in the near future.

Sincerely yours,

Enclosures

EGH:rm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

File
32
E.

I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
OXFORD 7-0266

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

January 6, 1961

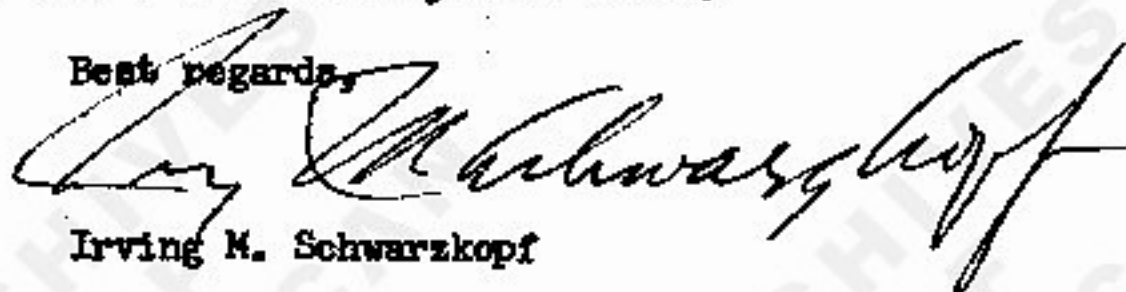
Mrs. Edith Halpert
% Downtown Gallery
32 East 51 St.
New York, N. Y.

Dear Mrs. Halpert:

I spent a good part of the morning down at the Building Department today and finally prevailed on them to permit me to sign the rooming house application as your agent and I trust that you will shortly receive the rooming house permit and everything will be in order.

If the permit is sent directly to you, please advise me when it is received so that I can close my file on it.

Best regards,


Irving M. Schwarzkopf

IMS:abz



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

January 5, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Lloyd Goodrich has given me the good news that the Halpert Foundation has made a grant for the publication of the Report on Reproductions and Reproduction Rights presented by a Committee of Art Museum Directors of which I had the honor to be Chairman.

We are all delighted that this Report will be published and thus will be circulated more widely than would have been possible otherwise.

I hope you will accept from me the thanks of the Art Museum Directors for your help.

With best wishes for 1961,

Sincerely,

HENRI MARCEAU
Director

HM/AD

cc: Mrs Halpert ✓
Harris Prior



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET - PHILADELPHIA 1

January 5, 1961

Mr. Lloyd Goodrich, Director
The Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Lloyd:

I have just received a letter from Tom Howe giving us the green light on the publication of the Report on Reproductions and Reproduction Rights along the lines you have suggested.

Both Tom and Otto Wittmann are delighted that the Halpert Foundation has made the publication of the Report possible. I am writing to Edith to thank her on behalf of the Association of Art Museum Directors.

If I can be of further assistance, please let me know.

Of course, I would be much interested in seeing the galley proof of the publication before it gets into final page proof form.

Sincerely,

HENRI MARCEAU
Director

HM/AD

elae of Mr. Gerbin of good museum size, or of another contemporary artist whose work you are enthusiastic about, I should be most pleased to hear from you.

The deadline for receiving paintings here is February 23rd, so I would appreciate very much hearing from you in the near future. I have been quite remiss in getting in touch with you before the holidays.

Gratefully yours,
Victoria L. Messeri
(Mrs. Edward A.)

Jan 14 1961

Dear Edith;

Just a line to let you know how we are doing in California. Weather is wonderful 83 degrees Yesterday no rain since we have been here. I am not much of a letter writer, as you well know. We are 13 blocks from the beach I am starting a new job Monday, for a comerial TV co. they install units in hospitals and I have no service calls to make get a salary and work 8 hours a day 5 days a week, which will give me more time with the Kids, Ronnie and I have been going fishing on the week ends and having fun, Sally and I are getting along fine and most of you problems have straightened themselves out. I miss you, and would sure enjoy seeing you again, its been a long time since we have been together, perhaps, you will come to california one of these days on business? its a bit rough getting started again in a new place, but we are making it all right. I am taking service calls on the ~~at~~ side to help my income a bit, and in a few months we will all be stragitened out we bought furniture and stove ect. Well edith hope everything is well with you, and why dont you drop us a line now and then would love to here from you. soithats the news from your Family in California

Love

Howard.

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Boston University

CHARLES RIVER CAMPUS - 637 COMMONWEALTH AVENUE - BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

January 6, 1961

Dear Edith,

I'm back from a wonderful skiing trip and ready to get to work on the Kuniyoshi show.

I've just been to see David and to find out what must be done and among other things, he has asked me to write to you for the following information:

1. Would it be possible for you to ask Mr. Allan Emil to leave his painting at your gallery to be picked up by Boston Truck?
2. Would you and Sara be willing to carry your paintings on your policies, and could you give us valuations for them, for insurance?
3. David has sent you two copies of list of paintings and drawings to be in the exhibition and would like you, on one copy, to fill in the exact dates and sizes, to be used in putting the catalogue together.

4. Mr. Jack Lawrence is willing to lend us his painting and the following is quoted from his letter:

"It is impossible for me to comply with your request that I retain the painting on my policy and bill you for the pro-rated premium. I carry a tremendous amount of insurance on my entire collection. It is not easy to place this type of insurance these days and my agent has had difficulties because of previous losses and breakages. I have assured the present company that holds the policy that these works rarely leave my premises and when they do, the borrower assumes full liability.

The insurance company would insist on all sorts of documentation, guaranties and would then proceed to write an individual policy to cover the loan and its transportation. I also doubt that they would be satisfied with uncrated transportation, (although Mrs. Halpert assures me that the company is most reliable.)"

Dave wonders if you could persuade Mr. Lawrence to leave his painting at the gallery to be picked up with the others, so that the expense of a crate can be avoided.

He is quite concerned about the expense of this show and figures that just the transportation will run to twelve or fifteen hundred dollars.

We would appreciate answers to the above questions as soon as possible so that we may proceed with the catalogue, etc.

Sorry that we missed your Boston visit and hope that you were able to get a rest.

Sincerely,

Am anxiously awaiting my "Kuniyoshi" purchase.
Steve sends his regards.

Sybil

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D E P A R T M E N T

B O W L I N G G R E E N S T A T E U N I V E R S I T Y
B O W L I N G G R E E N , O H I O

January 16, 1961

Downtown Galleries
32 East 51st St.
New York, New York

Dear Sirs:

Would you kindly inform us what your special exhibits will
be the week of March 29 thru April 4?

Thank you.

Yours very truly,

Carl Hall

GH/hmk

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ESTHER BEAR
1126 HIGH ROAD
SANTA BARBARA
CALIFORNIA

January 16, 1961

Dear Edith:

The Donald Bear committee met yesterday and the first picture selected was the Niles Spencer. We all felt it was more than we should spend and although you have already been so generous, decided to ask if you could possibly see your way clear as to making a lower price for the Donald Bear Collection. I am personally interested as Niles and Don were friends, and Don had the highest regard for him as a painter.

I hope for a trip East this fall to see what is going on in the galleries. I have a Gallery in my house which I started last summer, and should see what's new, but so far I have been too busy to get further than Los Angeles.. I don't know how I ever had the nerve to start this - and now I can't get away from it. My shows are predominately drawing and prints, and aimed at young collectors. It has been fine so far, and I love it. I would appreciate any ideas you have - drawings and prints by new artists.

We all hate to ask you to help on the matter of the price of the Spencer, but please give it your consideration.

My warmest regards,

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CORRESPONDENCE

1961

renovate and air condition the said area, in accordance with plans and specifications which shall be approved by the Individual Donor; and will complete all of the foregoing at its own expense in accordance with said plans by not later than

(f) At least twenty-five (25) percent of the entire collection and said additions thereto shall be on public display at all times in The Gallery of Twentieth Century American Art, so as to present continuously a cross-section of American art and of the artists whose works comprise the collection and said additions.

(g) The Donee will employ at all times a specialist in American art as an independent curator for The Gallery of Twentieth Century American Art, who shall be approved by the Individual Donor, to supervise the care and keeping of the collection; and will employ such additional persons and bear such additional expenses, as may be necessary and proper for the presentation, maintenance, and exhibition of the collection and additions thereto.

(h) If by reason of additional gifts and other acquisitions, the space and facilities assigned to The Gallery of Twentieth Century American Art as above provided shall become inadequate to permit the works of art to be well displayed therein, the Donee will then endeavor to raise the necessary additional funds and erect such further improvements as will provide appropriate additional space and facilities.

(i) For a period of twenty-one (21) years from the date hereof, the Donee will not sell or exchange any items of the collection given by the Individual Donor without her consent.

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 · SA 2-2452

January 13, 1961

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Bartlett H. Hayes, Jr.
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Thomas Carr Howe
Alan Jarvis
Alice M. Kaplan
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Helen C. Russell
James S. Schramm
Lawrence M. C. Smith
David M. Solinger
Eloise Spaeth
Edward D. Stone
James Johnson Sweeney
Hudson D. Walker
John Walker
John W. Warrington
Suzette M. Zurcher

DIRECTOR

Harris K. Prior

Mrs. Edith G. Halpert
Edith Gregor Halpert Foundation, Inc.
32 East 51st Street
New York 22, N.Y.

Dear Edith:

In answer to a letter of mine some time ago, you suggested that I write to you early in 1961 to suggest again that the Halpert Foundation might wish to make another contribution toward the AFA Building Fund.

We are proceeding with the alterations to our building at 41 East 65th Street, but are still far short of what we need to do the job properly. We have raised considerably more than \$200,000 in the past year, but we still need about \$150,000 more to finish the job and pay off the mortgage. I would be glad to send you detailed figures on our Building Fund Account if you would like to see them.

We have set up a category to be known as "Benefactor" for all those who give a total of \$10,000 toward the building. This can be cumulative over a number of years, and inasmuch as you already have a considerable start, you might wish to plan to reach a total of \$10,000 with your giving over the next few years. We would love to chisel your name in stone or bronze somewhere in our building, along with those of all our other benefactors.

I don't want you to think that I am pressuring you in any way with this letter. You have been most generous to the Federation on many occasions, and we do appreciate having you as our friend, too, aside from the contributions.

Best regards.

Sincerely,

Harris K. Prior
Director

HP:ap

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information is by the published 50 years after the date of sale.

17 January 1961

Copy for edit. Halpert

Love
Sandberg

25574

Mrs. Georgia O'Keeffe
Abiquia
New Mexico

Dear Mrs. O'Keeffe,

Many thanks for your letter of January 9.

I sincerely regret that you don't like to exhibit these early watercolours (+ 1916) because I thought they were amazingly interesting and I had very much liked to show that this kind of art existed in U.S.A. already at such a period - but of course I don't want to insist and have to leave the decision to you.

With kindest regards I am,

yours sincerely

Sandberg

W. Sandberg
Director of the Municipal Museums
of Amsterdam

Stegall

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W. Sandberg

Mr. Myron Bell - Page 2

January 9, 1961

It is mutually understood that in the event you open your own gallery, the name of the Downtown Gallery, and the names of the artists whom this Gallery represents, will not be mentioned in any of your press releases or interviews, and that you will not infer, in any manner, that you represent either the Downtown Gallery or any of its artists. This is in accordance with the conversations which you had with me and with Mr. Laveman.

A propos, and relating to the above discussions, I want to assure you that once your gallery has been established, and in our opinion has achieved a satisfactory standing in Chicago, we shall be glad to assist you by lending you works of art by artists we represent, if their paintings and sculptures are available at that time.


I hope you have great success in your new venture, and that you will keep me advised of your activities.

I am sending you two copies of this letter for your signature so that you may retain one in your file, and return the other to us immediately.

Sincerely yours,

THE DOWNTOWN GALLERY


Edith Gregor Halpert

Accepted by: 

EGH/ig

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January 13, 1961

Mr. Robert Lewin, Director
Brook Street Gallery
24 Brook Street
London W.1, England

Dear Mr. Lewin:

Much as I should like to cooperate with you, I'm afraid that I will not be able to send you any Pasoin paintings or drawings. Although I had a large quantity purchased from the Pasoin estate in 1930, I've disposed of all but the collection that I have retained for my own private collection. These are not for sale and as a matter of fact I know of no good examples around town except those at the Perls Gallery with which you are no doubt familiar.

We had only one exhibition - the Memorial, January 3rd to 25th, 1931, but again the catalog is no longer available. We have one record copy in our files. I naturally cannot remove it.

Sincerely yours,

EOH:gs

Not to publishing information regarding sales transactions; recorders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

TEANECK, N. J.
Fairleigh Dickinson
Univ.

TOLEDO, O.
Museum of Art

TOPEKA, KAN.
Mulvane Art Center

TULSA, OKLA.
Univ. of Tulsa

WALLA WALLA, WASH.
Whitman College

WALTHAM, MASS.
Brandeis Univ.

WARRENSBURG, MO.
Central Mo. State Col.

WASHINGTON, D. C.
Corcoran Gallery

Smithsonian Inst.
National Museum

Library of Congress

Pan American Union

WATERVILLE, ME.
Colby College

WATERLOO, IA.
Recreation Commission

WILMINGTON, DEL.
Delaware Art Center

WICHITA, KAN.
Univ. of Wichita

WINSTON SALEM, N.C.
Public Library

ZANESVILLE, Ohio
Art Institute

Apr. 17 - 30

Mar. 5..(Indef.)

Mar. 1 - 21

Jan. 2 - 23

Apr. 1 - 21

Mar. 1 - 22

Apr. 22 - May 12

February

Continuous

Jan. 4 - Feb. 28

Mar. 1 - May 1

To March 15

Feb. 7 - Mar. 3

Feb. 27 - Mar. 24

Jan. 1 - 22

Mar. 30 - Apr. 23

January

February

Mar. 18 - Apr. 9

January.

February

Contemporary Japanese Prints
(Japan Society, Inc.)

"Prints in Sequence" - 4 Outstanding
Series by Dürer, Tiepolo, Blake,
Van de Velde

Prints by John Bernhardt

Contemporary Prints from Norway (OSC)

Contemporary Prints from Great
Britain (OSC)

"Poets and Prints" (AFA)

International Prints - Cinci. Mus. (AFA)

Contemporary Prints from Germany (OSC)

Prints from Gallery's Coll.

Prints by Prentiss Taylor

Prints by Sheila Isham

18th National Exhib. of Prints

Marisole Worner Bax, Mexico:
Woodcuts, engravings, etchings

Gothic and Renaissance Prints

Iowa Print Group Traveling Show

Religious Subjects in Modern
Graphic Arts (STES)

Serigraphs (Western Serigraph
Institute)

Mauricio Lasansky Retrospective (AFA)

Prints & Drawings by Contemporary
Americans (AFA)

Ohio Printmakers

Graphic works of Marc Chagall

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Print Council of America

We have therefore reconstructed the set-up and drafted a new version of the proposal, incorporating the suggested improvements. A copy of this revised proposal is attached. I invite your re-study of it and ask that you mail to the Council's office your approval or disapproval, with your suggestions for further improvements.

In the event that the plan is approved by a large majority, the Council will then submit it to the institutions which hold country-wide exhibitions of prints, requesting them to state their reaction. Only after both groups - the artists and the institutions - have agreed with the proposal in all details and have expressed their willingness to cooperate with the Center will the Council proceed: i.e., to test the plan for three years. The practical experience acquired in that trial period will determine the continuation of the project or its discontinuance.

R:c
Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

ARIZONA STATE UNIVERSITY

TEMPE • ARIZONA



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January 3, 1961

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I still have \$150 available for the purchase of acquisitions and shall use it for prints.

Please send the Marin prints on approval and possibly you might include prints by the other artists you represent. Drawings too might be considered. My thought is to secure two prints or one print and one drawing or just one print. I wish to secure as much for \$150 as possible, but of course, quality comes before quantity.

The tenth anniversary supplement will be mailed to you shortly. At this time contributions to the American Art Heritage Fund are being solicited. It is of course doubtful that any substantial amount will be obtained but if we have any results at all I wish to continue the plans for additions to the folk art division.

I shall keep in touch with you on developments. Thank you so much for your help.

Sincerely yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PK/pmc

ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 8-7500

January 3, 1961

Miss Irene Gruber
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Gruber:

In reply to your letter of December 30th
we have billed Charles Offin for your ad
which ran in our Winter Issue, so please
disregard the bill sent to you. They did
not advise us that it should be billed to
them, and that is why it was sent to you.

Sincerely yours,

Mildred Koff

Mildred Koff
Executive Secretary

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2 marm + 1 shaler

Will you please send me
a list of the prints you
sell with prices. I am
especially interested in
Early American

only modern ^{prints}
Pl list artists - and
price range

PERSONAL:

Born-July 12, 1923, St. Louis, Mo. Age-36.
Served in Navy for twenty six months during World War Two.
Six painting sojourns to Mexico. 1948-1959.

EDUCATION:

College-Washington University, St. Louis, Mo. School of liberal arts.
School of fine arts-studied under Fred Conway, Philip Guston,
and the late Max Beckmann. 1946 through 1948.
Instituto Allende, San Miguel Allende, Gto., Mexico. 1949.
Criticisms by David Sequieros.

EXHIBITIONS:

St. Louis Artists' Guild-oil and sculpture exhibitions, 1950 through 1956, 60.
1959 Drawing and Print show. Art Section show, 1960.
Missouri annual exhibitions, St. Louis Art Museum, 1950-51-53-54-55-56.
~~Three~~ St. Louis one-man shows:
Four St. Louis Artists' Guild, 1951.
Empress theatre, 1953.
Petite Pigalle, 1955, Fairmont Hotel, St. Louis, 1960.
Newport 39th annual exhibition of 1950.
Springfield Art Museum, Springfield, Mo., 1950.
Artists' Equity Association, St. Louis chapter, 1953-59.-61.
Provencetown Art Association's 1951 exhibition.
1951-52 annual exhibitions of oil painting, Topeka, Kansas.
1951 annual exhibition of oil, sculpture, graphic, Kansas City, Mo.
59th annual exhibition of western art, 1953, Denver Art Museum,
Denver, Colorado.
Creative Galleries, one-man show, 1954, New York City.
Morris Gallery, winter exhibition, 1955, New York City.
Seventy-third annual exhibition, Portland Museum of Art, Portland,
Maine 1956.
Thirty-seventh annual exhibition of the Springfield Art League, Springfield,
Mass., 1956.
Art Directions Gallery, annual exhibition, 2-man show, 1958 through 1959,
New York City.
Allied Artists of America 46 annual show, 1959, New York City.
Bellas Artes Exhibitions-1952-53-54-57-59, Mexico City, Mexico.

PRIZES:

St. Louis Artists' Guild, first prize, \$250, 1950 oil and sculpture
exhibition.
1951 annual exhibition, Kansas City, Mo., \$75.
Mueso De Bellas Artes, second prize, 1953, Mexico City, Mexico.

John Saporita
3769 Carter Ave., 2F
St. Louis 7, Mo.

January 9, 1961

Mrs. Pauline Stein
466 Center Street
Orange, New Jersey

Dear Mrs. Stein:

According to our records and those of the Whitney Museum of American Art the address of Miss Marilyn Karnes is 44 East 75th Street - a building which you apparently manage.

Miss Karnes advised us some time ago that she was married to a Mr. M. K. Williams. However, all mail addressed to her in either name has been returned with the exception of a registered letter returned to us with the signature of Zetilda Munroe.

As it is very important for us to communicate with Miss Karnes I should be most grateful if you would let me have her forwarding address. Many thanks for your cooperation.

Sincerely yours,

BGH:gs

P.S. A self addressed envelope is enclosed.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET • DETROIT 26, MICHIGAN • WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY
James E. Lofstrom, M. D.

January 11, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, 22, New York

Dear Mrs. Halpert:

I should like to indicate that the Rattner finally arrived in good condition and it was a pleasure to again see it. We are enjoying it immensely. I will send you a partial payment after the 15th.

When we last visited with you you indicated that you might have some extra time on the occasion of your visit to Detroit so that you could look around a little. I talked to Larry Fleischman and he informed me that you were coming in on February 1 for your talk to the "Adventurers". Virginia and I had hoped that you might be coming in the day before so that we might entertain you and have a group in on the previous evening. If there is any possibility of your being able to do this we certainly would like to have the pleasure of arranging something. Unfortunately I am going to be busy with a Visiting Professor on the following night, February 2. One way or another we would like to at least have you stop in the house.

With best regards,

Sincerely yours,


James E. Lofstrom, M. D.

jel. rdp

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OLYMPIA 2-1265
OLYMPIA 2-5513
CABLE ADDRESS
ESTROGAL

January 3, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTHER ROBLES



886 NORTH LA CIENEGA BOULEVARD • LOS ANGELES 48, CALIFORNIA

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our exhibition The American Scene will be coming down towards the end of this week and I wanted to take this opportunity to thank you for making it possible for us to include the two fine Dove paintings. It was a splendid show and received a great deal of response from our collectors, critics and students.

I appreciate very much your cooperation in extending this loan through Felix.

My husband joins me in best wishes for the New Year.

Sincerely,

Esther Robles

Esther Robles, Director
Esther Robles Gallery

ER:pl

LAW OFFICES
OTTO W. BARNES
THE FIELD BUILDING
195 SOUTH LA SALLE STREET
CHICAGO 3
FRANKLIN 2-3211

January 17, 1961

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I acknowledge with thanks your letter of January 13, 1961 and I am extremely sorry and apologize for having to bother you again concerning this matter. In writing you under date of January 4, 1961 with reference to the painting therein described I had no intention of reviving or raising any questions with reference to any difference of opinion between you and Mr. Alfred Frankenstein or to involve you in any controversy or any law suit.

If you still have the letter or the copy which I mailed on January 13, which apparently crossed your letter in the mails, and if you will examine that letter, I believe you will find that my sole purpose in addressing the letter to you was to ascertain, if possible, the status of the painting as to its ownership. As I stated, my client purchased the painting and subsequently was advised, not through Mr. Frankenstein or his work, that there was a question as to whether the painting in question was the true, genuine work of William M. Harnett. Subsequently, in corresponding with Mr. Frankenstein about the matter, he stated in a letter that the painting had been yours and that he had been advised that it had been stolen from you.

My only purpose and desire in addressing to you and further imposing upon your time is to ask if you will please advise whether the painting was stolen from you, the date and circumstances thereof, and whether the painting is still your property and whether you would be interested in asserting your claim of ownership against the painting now in our possession. As I advised you, my client is not interested in contesting any proof of ownership if the painting still belongs to you. A simple and direct reply from you concerning the

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January 12, 1961

Mrs. Albert Hackett
10664 Bellagio Road
Los Angeles 24, California

Dear Mrs. Hackett:

Thank you for your check. Mr. Gordon phoned us also and we are delivering the painting to the Whitney tomorrow for what should be a most exciting exhibition.

Just so that you can satisfy your insurance broker, and they have become my greatest irritant, with all the requested appraisals of late, I am enclosing a duplicate bill to present to them although we always suggest that the insurance exceed cost because the company rarely satisfies the full figure. Thus if you would like I shall send you what we call the insurance valuation letter instead.

Sincerely yours,

EGH:gs

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2041 Euclid St.

Santa Monica

Calif.

Jan' 9th

Dear Edith:

Hope you are keeping well.

Thank you ever so much for the checks, it's very generous of you indeed, you certainly are very wonderful.

Have been busy getting settled, we have an apartment here, it's very pleasant in Santa Monica, flowers everywhere and so clean, the climate is delightful.

Ronnie seems very happy, he attends a nice modern school nearby-within walking distance-and has already made some friends, strangely enough his insulin requirements have gone away down, I have him under a doctor's care, in fact, have an appointment with a specialist next Saturday, this is most unusual, however, may be only an adjustment.

Howard has a job with a T. V. Service Co. I hope everything will work out fine, I am probably a fool for trying again, but perhaps I can keep him out of trouble.

My love to you, take very good
care of yourself,

Sally.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is to thank you for your generous loan to our special Civil War exhibition, "The Folk Artist Looks at the Civil War". The show filled our big central gallery and two smaller rooms off the main exhibition space and was a rich and attractive show that exceeded any expectations we had when we began to plan for it.

During the time that we had your woodcarving on display, 25,411 people visited the exhibition. Many visitors commented on the beauty and vitality of the exhibits and were delighted with the humor and pathos of some of the drawings and carvings.

We feel privileged to have had the woodcarving of Abraham Lincoln from your collection on display and know that your contribution enhanced the exhibition in a very pleasing way.

Thank you again for your cooperation and help.

Sincerely yours,



Mary C. Black, Director
(Mrs. Richard Black)

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MEMBERSHIP IN THE PRINT COUNCIL OF AMERICA

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------(Cut here and mail)-----

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| <input type="checkbox"/> CONTRIBUTING MEMBER..... | Annual Dues 100 |
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| <input type="checkbox"/> GROUP MEMBER: <i>Museum, university, other educational institution, gallery, print dealer, print club, print workshop.....</i> | Annual Dues 15 |
| <input type="checkbox"/> PROFESSIONAL MEMBER: <i>Artist, museum curator, teacher.....</i> | Annual Dues 10 |

☐ Check (or money order) for \$.....is enclosed

NAME _____
(please print)

STREET _____

CITY _____ ZONE _____ STATE _____

☐ Please bill the institution named above (Applies to Group membership only)

PRINT COUNCIL OF AMERICA

527 Madison Avenue
New York 22, N. Y.

A non-profit organization
fostering the creation, dissemination, and appreciation of fine prints,
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[1941?]

- 2 -

Although I fully realize the sacrifice which this request entails I hope you will further support our desire to make available these first quality exhibitions to the many areas of our country which have few or no modern art resources. We would be grateful if you could let us have your answer soon so that we may advise the institutions on the above list. For your interest I am attaching the itinerary for the first year.

Sincerely,

Porter

Porter A. McGray

Museum of Modern Art

Attachment

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DENTON, TEX.
Tex. Woman's Univ.

Feb. 5 - 26

Serigraphs (Western Serigraph
Institute)

Mar. 5 - 25

Contemporary Prints (Dallas Mus.
of Fine Arts); Texas Printmasters

DETROIT, MICH.
Institute of Arts

Jan. 7 - Feb. 5

Bernard F. Walker Coll. of
Graphic Arts

Feb. 11 - Mar. 12

The Portrait in Prints (1500-1950)

Mar. 19 - Apr. 23

Lawrence Fleishman Coll. of Amer.
Prints: 18th-19th Cent.

Wayne State Univ.

Feb. 12 - Mar. 4

International Prints: Cincinnati
Museum (AFA)

DUE WEST, S. C.
Erskine College

Mar. 1 - Apr. 1

International Serigraphs -
20th Annual (NSS)

EAST LANSING, MICH.
Mich. State Univ.

January

Old and Modern Prints
(1450 - 1960)

April 5 - May 7

French Prints (STES)

Apr. 7 - May 6

Contemporary Prints from France II
(OSC)

ELMIRA, N. Y.
Arnot Art Gallery

Jan. 25 - Feb. 15

A Picasso Retrospective in Prints:
L. R. Rosenwald Coll. (AFA)

EMPORIA, KAN.
State Teachers College

Mar. 6 - 24

J. Warren Brinkman - Painter
and Printmaker

FLINT, MICH.
Institute of Arts

Jan. 24 - Feb. 12

Bay Printmakers

FORT WAYNE, IND.
Art Museum

Apr. 5 - 26

"Poets and Prints" (AFA)

GLANDALE, CAL.
Brand Library

February

Printmakers Society of Cal.

GREENSBORO, N. C.
Women's College of
Univ. of N. C.

Jan. 10 - Feb. 10

Contemporary Prints from France (OSC)

GREENCASTLE, INC.
De Pauw Univ.

Mar. 5 - Apr. 5

European Prints for Young
Collectors; 3rd Annual Contemp.
Amer. Printmakers Ex.

GREENVILLE, N. C.
East Carolina Col.

Jan. 1 - 30

Color Lithographs by Benton
Spruance

HANOVER, N. H.
Dartmouth Col.

Jan. 1 - 31

Linoleum Cuts by Alfred E. Jones

Apr. 1 - 30

Graphic Arts of Sweden (NSS)

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January 14 1961

Mr. George D. Culler, Associate Director
San Francisco Museum of Art
War Memorial Building - Civic Center
San Francisco 2, California

Dear George:

Now that the holidays are over (thank heavens) I am back on the ball, so to speak, wobbling along at a slow leisurely pace and going through a large accumulation in my file which is full of delightful reminders.

Among these is my promise to Mr. and Mrs. Francis V. Keisling. I had promised them faithfully that I would send you a catalog and a publicity release relating to an exhibition held here exactly five years ago entitled "The Recurrent Image." This is now enclosed.

No doubt the Keislings mentioned the matter to you. They were greatly impressed with the comparative material. I had always hoped that some museum would follow up this exhibition in a much larger context including a number of European artists as well to indicate how rarely this "integration of personality" occurs among artists. The Freudian quote is courtesy of several analysts among the many who visited the exhibition and who discussed this integration with great excitement, referring to the "mirror image", etc. There was no mention of sex whatsoever, believe it or not. But there is no reason why it cannot be added in San Francisco.

If you wish I shall send you some photographs to make more specific the relationships between the pictures. If you are not interested just say so. I am not sensitive.

Apropos of nothing at all, it just occurred to me that the Boston University is organizing a very exciting retrospective exhibition of Kuniyoshi's work in all media, comprising about sixty or seventy examples largely borrowed from museums and collectors. Time Magazine is doing a color spread (I believe), and a copy of the publicity release sent to me by B.U. is enclosed referring specifically to the East-West relationship. The show has not been scheduled for any other institution, but I just realized that it would be most fitting, not only on the West Coast, but in San Francisco especially where Kuniyoshi

(more)

January 13, 1961

Mr. Louis Rudolph
3601 Greenway
Baltimore 18, Maryland

Dear Mr. Rudolf:

I hope you don't consider me a nuisance but I have been holding the Weber paintings for some time in the hope that you would pay us a visit. You mentioned in your post card that you planned to be in New York in December. I gather you postponed the arrangements.

Do you expect to be in soon? It will be nice to see you.

Sincerely yours,

EGH:G

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January 13, 1961

Mr. W. Sandberg
Director of the Municipal Museum
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, Holland

Dear Mr. Sandberg:

I cannot blame you for being cross about the O'Keeffe show. If it makes you feel any better I am utterly furious. While O'Keeffe is in my opinion a great artist she is - in our vernacular - "a pain in the neck". I had scheduled an exhibition of her recent painting to have been delivered directly from the Worcester Museum where a one-man show had been arranged by Daniel Rich. In stead of following this procedure she wired Rich to return all the paintings to New Mexico, and now the show cannot be held until March although magazines and critics had already been advised of the original date.

As you know she is on in years (and look who's talking) and was the wife of Alfred Stieglitz who was twenty or thirty years older. Consequently she was badly spoiled and has a most autocratic method of functioning, but is an extraordinary person and an admirable one in other respects and certainly a great artist.

I am extremely sorry that the show was called off, but hope that some time in the near future we can arrange this at the Stedelijk Museum. The show will be not only a surprise, but will indicate that our current art did not emerge in the 1950's but had a pretty strong ancestry in America as well as abroad. And so my very best regards.

Sincerely yours,

EGH:gs

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Mrs. Edith Gregor Halpert

January 4, 1961

29 following a visit of several days in New York. We are arranging to have him examine the painting in question and to discuss the matter with him on the 29th of January.

In Mr. Frankenstein's reply to my letter he states:

"My black-and-white photograph was given to me by Edith Gregor Halpert, the prime dealer in Harnett, who told me that the original had been stolen from her gallery and that its whereabouts were unknown."

This information creates an entirely different situation and a new light on our pending suit. Mr. Dordan is not interested in retaining the property that belongs to somebody else and was stolen. His only interest in the filing of the suit was to recover the \$300.00 which he had paid Mr. Ostrander for the picture.

May I respectfully ask you to advise me whether this appears to be the picture formerly owned by you, the circumstances of its loss, and the date (or approximate date) of your acquisition of the picture and its loss. I am advised that Mr. Ostrander was in New York and Philadelphia for a week or two shortly before his sale of the painting to Mr. Dordan on October 30, 1958. I would also appreciate your advice as to what position you will wish to take with respect to regaining your property and whether you would be interested or concerned in presenting your claim of ownership in the suit we have pending against Mr. Ostrander here in Chicago.

I am enclosing herewith for your information copy of a letter that I have today written to Mr. Frankenstein with respect to his reply to my earlier letter.

Yours very truly,

Otto W. Barnes
O. W. BARNES

OWB:RRS

M. B. KAPLANSKY
54 OLD PARK ROAD
TORONTO 19, ONTARIO

Jan 11, 1961

Dear Edith Halpert,

Enclosed is a cheque for \$500.^{xy}

This clears up my account. When I purchased the paintings I thought I would be able to pay for them in one year. I see that it has taken one and a half years. I know that you weren't married but I appreciate your patience and understanding.

We are coming to New York for the opening of the Whitney show on Jan. 24th and we will be in to see you.

Sincerely

M. B. Kaplansky

Ret letter

DMF

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

January 11, 1961

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

Thank you for sending down some photographs of things which Mrs. Pollock and Larry Marcus evidenced interest in.

We are still trying to convince one and all on our board and on our acquisitions committee that we should buy in the American field with museum funds and I think this is about to be accepted. Naturally, many individuals on the Board still hanker after the high priced and fashionable Europeans of the moment and as they hanker enough and are willing to use their own money we will be pleased to accept gifts from them.

As we consider the work represented by the photographs you sent I will let you know if there is need to have any paintings sent down to be looked at more closely.

Meanwhile, the best of everything to you for the New Year.

Sincerely,


Jerry Bywaters
Director

JB/css

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Mr. Hermann Warner Williams, Jr., page 3

January 12, 1961

Just as we would not demand that everything we have or suggest in the future be accepted, we feel that we should have the same privilege as well in a very limited way.

I believe this outlines the tentative plan, and although the Lowenthals have not been consulted recently I am quite convinced they will come along. Also as they are in a comfortable financial bracket they may make a cash contribution for the preservation of the paintings. All in all I should say that the current market value of the works of art offered would well exceed one million dollars.

I should like to get your thoughts on the matter after you have had an opportunity to discuss it with your Board.

Sincerely yours,

EGH:gs

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CORY CORPORATION

3200 PETERSON AVENUE • CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

January 10, 1961

AIR MAIL

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Now that the Christmas and New Year hysteria
has come and gone, were you able to find the plates for
the O'Keeffe abstract watercolor?

We do hope so, and, also, we look forward to
seeing you soon either here in Chicago or New York.

Our very best.

Cordially,

J. W. Alsdorf
rs

Please note: All correspondence and
shipments are to be addressed to:

J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 12, 1961

in reference to the National Academy of Design. He said "It is as national as the National Biscuit Company.") does not and presumably cannot have contemporary art, and obviously Corcoran is the only logical place.

You have had occasion to see a section of my collection, and perhaps are familiar with many others which I could not include in the exhibition you arranged January - February, 1960. I believe I showed only two Stuart Davis but have eleven, and this is true in similar ratios too in many other cases. Naturally I would not expect the Corcoran Gallery to accept everything I own, as the final choice would be left to your acquisition committee, and the balance would be distributed as I had originally planned among university museums.

The collection of Edith and Milton Lowenthal, part of which you saw, dovetails beautifully with mine as it includes a number of artists who may or may not be included in mine. It is particularly rich in Marsden Hartley, Rattner and Weber, and has a number of younger as well as major Americans. There are about one hundred paintings and sculptures included as well as a few outstanding drawings. In combination I would say that the great Americans are represented up to the so-called New York School. I have in mind a third collection which would supply this lack, and am sure that some of the earlier 20th Century artists, specifically The Eight can also be obtained by me. Furthermore there is no question but that collectors throughout the country will have enough national pride to fill whatever gaps may remain.

The Lowenthals and I feel very strongly that the 20th Century should be housed in a separate unit. Neither of us wishes to have such a unit or building named after us. Neither desires to be a trustee. We are not planning this for self-glorification, but in pride in the achievement of American Art. The gallery may be called the Gallery of 20th Century American Art, or whatever. The gallery need not be a marble palace but again as I mentioned could be a simple building made of cinder block with a plastic roof. I have samples of the latter which for Washington would be ideal as the material is sun and heat proof -- and most inexpensive. I saw it in use in Houston where it was most effective.

The only requirement we would make is that at all times twenty-five percent of the collection would be on view; that no outside exhibitions be held there, but as usual in your present quarters; that we and your other donors be permitted to serve on the acquisitions committee (and we are all getting on in years) so that we would have some limited control of the future donations, in the hope of retaining the high quality of the overall collection.

(more)

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January 13, 1961

Mr. Frank Kacmarcik
25 East Fifth Street
Saint Paul 1, Minnesota

Dear Mr. Kacmarcik:

In going through my follow up folder I came across our lengthy correspondence and am writing to ascertain whether there have been new developments in connection with the mural. Has Eloise come across? And how are things progressing generally?

Do let me know when I may have a release on the Hilton Kramer matter.

I know you will be pleased to learn that I have found a copy of the serigraph ALPHABET OF CREATION. We have recalled this print from a long exhibition circuit and I am sending it on to you, or will do so unless I hear to the contrary.

Best regards.

Sincerely yours,

EOH:gs

16 January 1961

Dear Mrs. Halpert,

Confirming our conversation this afternoon, I have just called up Boston Truck and they will be picking up the Marin tomorrow morning for immediate shipment to N.Y.C.

Thank you very much for your kind letter. If you will be corresponding with the director of the Des Moines Museum, I should very much like to have a catalogue of the exhibition for my own files.

Sincerely,

Lewis Cabot

Lewis Cabot

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

file 3

January 16, 1961

City Art Museum of St. Louis
St. Louis 5, Missouri

Atts: Mr. John V. Kennealy

Dear Mr. Kennealy:

As per your letter of January 9th, will you please send us the individual names of the purchasers of the paintings for which you mailed us the checks.

We need the names for our records.

Thank you for your kind cooperation.

Very truly yours,

Bookkeeper

lg

January 16, 1961

The Brooks Memorial Gallery
Overton Park
Memphis, Tennessee

Gentlemen:

In following up our correspondence dated October 24, 1960, would you be kind enough to advise us if the painting GOOD FRIDAY by Carroll Glear was returned to Mrs. Byard Hoppin at Curriant Road, Newtown, Connecticut?

I should appreciate hearing from you at your earliest convenience.

Very truly yours,

John E. Brown
Assistant Director

JEB:gs

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File
Jan 16, 1961
(F)

January 16, 1961

Mr. Laron E. Munson
Munson Gallery
275 Orange Street
New Haven 10, Connecticut

Dear Mr. Munson:

In following up your letter dated November 15, 1960, our records indicate that we have as yet not received the framed SUPERMARKET print by Ben Shahn.

We shall appreciate advice from you regarding your plans for returning this print.

Very truly yours,

John E. Brown
Assistant Director

JEB:gs

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

or obligations contained in this instrument on its part provided to be performed or observed, and such failure shall continue for a period of sixty (60) days after written notice thereof shall have been given to the Donee, then the Individual Donor and the Corporate Donor shall be entitled to declare, by written notices given by them to the Donee, that the gifts made hereunder by them shall be deemed forfeited and null and void.

(b) In the event of such declaration by the Donors, all right, title and interest of the Donee shall cease in the items of the collection and any additions thereto which were theretofore given by the Donors to the Donee, and the title thereto and ownership therein shall automatically be deemed transferred to _____, or if said institution is not in existence at that time or shall fail to accept said gift, then to _____; and the Donee shall immediately deliver to the institution so designated all items of the collection which had previously been delivered to the Donee by the Donors, regardless of whether title and ownership thereof had previously been transferred to the Donee by the Donors. Also, in the event of such declaration by the Donors, all obligations undertaken by the Donors to the Donee as provided in this instrument shall thereupon be deemed cancelled; and as to any gifts not theretofore made which the Individual Donor agreed to make pursuant to Paragraph 1(b) hereinabove, the Individual Donor shall be deemed automatically to have agreed to make said gifts to said institution designated pursuant to the preceding sentence at the dates as provided in Paragraph 1(b) hereinabove, and as to any item of the collection not theretofore delivered to the Donee and still in the possession of the Donors, the Donors shall be deemed automatically to have agreed to make delivery thereof to said institution designated pursuant to the preceding sentence at the dates as provided in Paragraph 4 hereinabove.

p.s. Please - let me know
when you have some things
that might be right for
us - plenty of space here.

Dear Mr. Halpern.

How very nice of you to have
given us the benefit of your
expert taste. The pictures look so
fine - we are surprised, really.
And tremendously grateful!

Many thanks again

Most sincerely

June Westhead Simon

Jan 4

Wish you for a New Year of health & happiness
& peace to all - Truly -

Bob Golding (Roth)

File

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

January 10, 1961


Robert M. Kuntz, Jr.
2913 S. Michigan Street
South Bend 14, Indiana

Dear Mr. Kuntz:

In reply to your recent letter inquiring about the Ben Shahn print "Lute and Molecules", please be advised that the price for the black and white with only spots of color is \$75, and the color print is \$175. In as much as you did not mention which of these you saw, I am quoting the prices on each one, unframed.

We shall look forward to hearing from you.

Very truly yours,


John E. Brown
Assistant Director

JEB:gs

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The Downtown Gallery

January 11, 1961

before reaching a decision I shall be glad to reply.

Sincerely,

Philip Lozinski
MRS. PHILIP LOZINSKI
Librarian

JL:ec

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New Consignment
w/ Marin notes

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE Pleasant 2-4678
CABLE ADDRESS: WORCART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Helfant -

Many thanks for prompt
arrival of list and photos -

Have talked to Dan

Beck and we would like to

add the Osborn No. 42

"Man in Drunk" \$150 to our list.

We already have another Osborn I

believe which he selected -

In much haste -

Sincerely & gratefully

Laurie Dresser

January 2 - 1961

January 9, 1961

Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

You are a naughty boy for overlooking Shahn while you were making the selection for your exhibition. I suppose it was because you asked Ben to serve as a juror that you wrote to him directly. Meanwhile we have sent out several pieces which I would have saved for one of my pet directors.

Ben phoned yesterday and promised to bring in a small group of drawings which we will include in the final shipment.

As ever,

EJH:gs

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January 5, 1940

Mr. William Katz
181 East 73rd Street
New York, N. Y.

Dear Mr. Katz:

Quite some months ago you expressed your interest in the Ben Shahn painting entitled "Cat's Cradle in Blue." Subsequently you decided against it.

I thought you would be interested to learn that this painting was acquired by the Pennsylvania Academy of Fine Arts — and that we now have a new small example, quite different in subject but rather similar in mood. The price, of course, is considerably lower. If you are interested in seeing this painting which Shahn delivered just before he left for his trip to the Orient and which has not been shown to date, I shall be very glad to give you an opportunity to see it before it is exhibited. Won't you please let me know when you plan to come in.

My best regards.

Sincerely yours,

EGH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAPHTHAH'S RETURN
Daisy B. Lashrop (c. 1812), American
Army at DRITCH ROCK PELLER YOLK ART COLLECTION
WILLIAMSBURG, VIRGINIA
Printed in England by W. S. Cowell Ltd





THE FELLOWSHIP OF
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STS., PHILADELPHIA 2, PA.

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Jan. 17, 1961

Downtown Gallery
New York, N.Y.

Dear Mr. Halpert:

Yes
#1
color with \$110.00

We would like to include two
of Mr. Abraham Rattner's works in
the forthcoming annual exhibition.

One oil - Rattner

One water color - a drawing or print

Please write as soon as possible to
ETHEL ASHTON of above address -
stating what you intend to exhibit.

Our truck will pick-up works in
New York City late in February (date
to be announced.)

Mr. Rattner has exhibited in this
annual for many years and has
expressed his delight in so doing
in letters addressed to us.

Thank you sincerely yours
Ethel Ashton

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January 8, 1961

Mr. Carl Sprinchorn
Beaver Dam Road
Salkirk, New York

Dear Mr. Sprinchorn:

I cannot tell you how shocked I was upon receipt of your letter reporting the very sad news about John B. Stillwell.

I recall, with great pleasure, his visits to the Gallery with you or alone - always vigorous and jolly, and always kind in his comments about other people.

It was fortunate that he passed away in the same mood because I am sure that he enjoyed his trip and did not have, at the end, a painful exit.

Please accept my condolences, and please come in to see us when you are in town.

My very best regards to you.

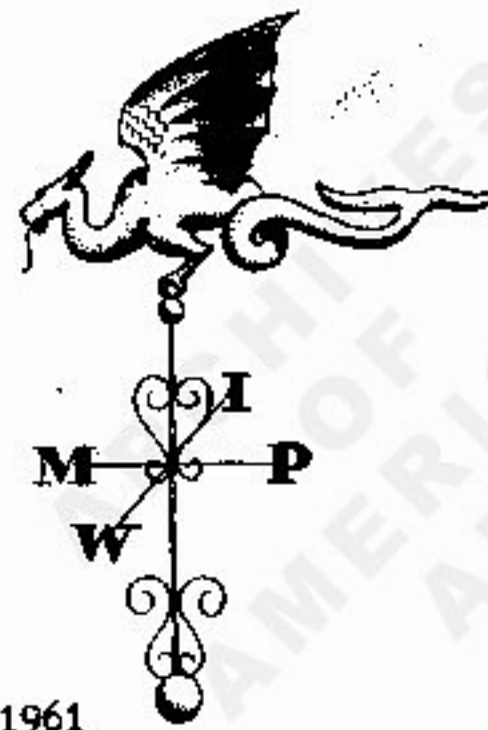
Sincerely,

EGH:aim

COMMUNITY ARTS PROGRAM
RICHARD E. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIFT: 7-0000



January 13, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are planning to pack your collection at the Root Art Center the first of next week and hope to ship it by mid-week. It will be sent to Budworth to be unpacked and delivered to you, and I have written Mr. Johnson there to expect the shipment and to consult with you as to your wishes on delivery. I told him that you would be expecting to hear from him, and sent him a list for checking.

Very truly yours,

Frances R. Reynolds
Frances R. Reynolds
Registrar

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January 13, 1961

Miss Margaret Watherston
336 East 55th Street
New York, New York

Dear Miss Watherston:

It is a long time since I have had the pleasure of seeing you, but we have had very good luck with our pictures of late and have had no occasion to have any restoration done. We now, however have a painting which we would like to have you examine. Also I am enclosing a photograph of a Dove which came in two parts. Do you recall having this in your possession, and if so when? We are trying to trace this picture which needed restoration, and hope that Lawrence Allen who is no longer with us had sent it to you.

I will look forward to your visit.

Sincerely yours,

EGH:gs

Enclosure

DEPARTMENT OF ART

College of Fine and Applied Arts
University of Illinois, Urbana

Air Mail

January 16, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

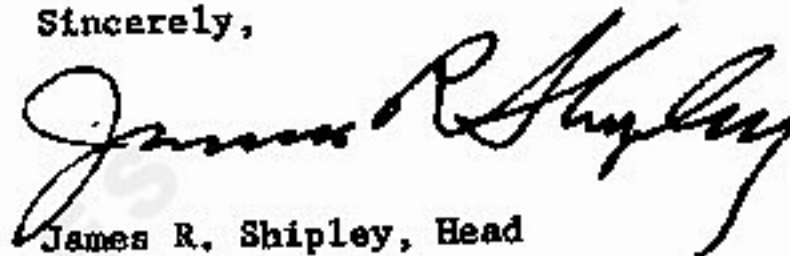
Dear Mrs. Halpert:

In making our final arrangements for our series of Sunday lectures in connection with our Festival of Contemporary Arts, I have been wondering if you plan to show slides or otherwise illustrate your talk. If you do, please let me know at your earliest convenience the facilities you would need--size of slides to be projected, easel or pedestal for display of objects, etc.

If you do not plan to illustrate your lecture drop me a note just the same, so that I will know that our arrangements are complete.

We are looking forward to your visit here with much anticipation. Best wishes.

Sincerely,



James R. Shipley, Head
Department of Art

S/j

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Root Art Center

January 16, 1961

Mr. John L. Baldwin, Jr.
Root Art Center
Hamilton College
Clinton, New York

Dear Mr. Baldwin:

Thank you for your very nice letter. Naturally I am pleased that I "scored" with the young generation. I sure was scared when I faced them and felt fortunate that I found that ad while on the plane.

It's because I took someone else's advice and wore a dress right up to my ears that I lost that precious earring. I didn't bother reporting it after all the traveling I did to the Pennneys' and back to your house for that nightcap, and then to the hotel, always through nice wet snow. Thus I was extremely happy when Mrs. Pennney telephoned me at the Institute to tell me that she had found my 3rd Century Greek earring mate. She was good enough to mail it to me, and hereafter I will wear it only with a decolletage.

Having visited many a campus in recent years I think I could be helpful in some suggestions. One of the first I would offer is a recommendation that all the students whether or not interested in art, read the pamphlet issued by the Museum of Modern Art entitled "Art and the Intellectual" by Harold Taylor. Another suggestion is that they make more frequent contact with the Institute where they can be exposed to original hand painted, modeled, or welded art. An experiment at a university which delighted me involved the school of journalism where a number of the students were assigned an art criticism of a current exhibition. I won't tell you any more because I should prefer to discuss with you in person. You were such great fun. I enjoyed meeting you, particularly now that no smart cracks appear in your letter.

I am enclosing my transportation expense as you requested. All the meals were free, and so was my Niagara Falls room at the motel.

My very best regards.

Sincerely yours,

EDH:gs
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NEW YORK
Herald Tribune
A European Edition is Published Daily in Paris

Pennsylvania 6-4000

230 West 41st Street, New York 36

January 6, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Edith:

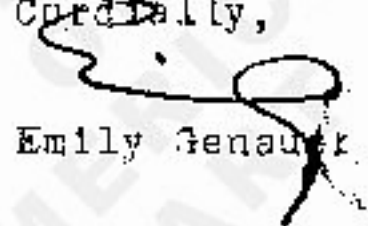
Please forgive us for not showing up on New Year's eve. Fred's leg bothered him so much we decided not to go anywhere at all. At this our uptown hosts got very perturbed and sent down their car, so we did go there, stayed very briefly and came home and went to bed.

I know it must have been a wonderful party and I thank you for asking us.

Also, we hope you have the happiest of New Years, even if the latter part of it is going to see you retired. This I'll never believe until I see it.

Good luck.

Cordially,


Emily Genauer

EG:lg

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January 9, 1961

Leo Guthman
1255 N. State Street
Chicago, Illinois

Dear Leo:

You were a doll to send me the pamphlet with all the wonderful material that I have assembled in relation to government functions. I think I can apply for the job of Secretary of State. My files are bulging and I am so glad I took another floor in this building for personal use.

When are you coming to New York? I miss you.

Fondly,

P.S. Did I thank you for the Christmas present or like with many others intended to do so?



UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

January 10, 1961

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have packed the Ben Shahn prints which you lent for exhibition at the University of Louisville, and shall ship them back to you by Railway Express.

The Accessions Committee for the University's art collection has selected No. 17, "Iate and Molecules," for purchase for the University. Since you indicated in your letter of December 10 that you have other impressions of this print, I have withheld it from the shipment. Payment for the print (\$75, less 10%, as per your loan form, No. 6029), will be made through the University Business Office.

It was a pleasure to have Shahn's prints on exhibition here, and it is a special pleasure to add one to our collection.

Sincerely yours,

Dario A. Govi
Dario A. Govi
Acting Head

DAC:mr

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WESTERN UNION

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W. P. MARSHALL, PRESIDENT

SP-1205 (4-60)

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DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

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NT361 CTB448

CT CA500 NL PD CHICAGO ILL 12

EDITH HALPERT

32 EAST 51ST ST NYK

NEED SECOND TWO MONTH CHECK FOR EXPENSES OF NEW APARTMENT ETC

EXPECTED CHECK JAN 10TH AS **AGREED**

EEB WOULD APPRECIATE BY RETURN MAIL THANK YOU

MIKE BELL.

1961 JAN 12 PM 9 03

RT 5 Box 256
Tucson, Arizona
Jan 2, 1961

The Montross Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs Halpert:

Thank you so very much
for your letter of December 20,
enclosing the catalog of
Georgie O'Keefe Watercolors.

I would like very
much to have some
photographs, but wonder if
there is a charge, and if
they would be in color.

Or perhaps you just loan
them, in which case I
assure you that I would
return them safely. At
any rate, very thanks to you
again.

Sincerely
Hona W Hall
(Mrs Thomas L Hall)